C.D.S.
NO SUBSTANCE
PETER BOWER RECORDS
RANTS, REVIEWS & GENERAL ZINE MALARKY!

INTRO PAGE... Well, it's taken me 23 issues to finally go A4 and charge a price in pounds instead of pence. I've finally sold out and it's all the fault of those bastards at HEADWOUND! I begged them "Pleeease don't make me change...I'll lose my loyal fan base". But they just laughed in my face, saying "You wanna wallow in the past, sticking to the same rigid format and going nowhere fast? Then go. But if you want to move onwards and upwards, selling thousands of zines, making new friends, creating new enemies...you do it *our* way". Resistance seemed as futile as it gets, so here we are



This also shows that your life doesn't have to change just cos you have kids.

Isn't this picture a fantastically powerful image?! It's like the woman has taken up arms against the patriarchal, matriarchal, hierarchical society, while simultaneously being the carer/ life giver of her child (the next generation of revolutionaries?) .....Or if you prefer, 'tits and guns out for the lads!!!' Talking of mothers, babies and stuff, we'll be having a second baby in June. Life will surely become more interesting and of course mental!! If the new one is owt like Skye, she'll be punk as fuck cos Skye loves going mental to a bit of punk rock (and she farts as good as me!) Expect even more of a delay than usual til the next issue though!!

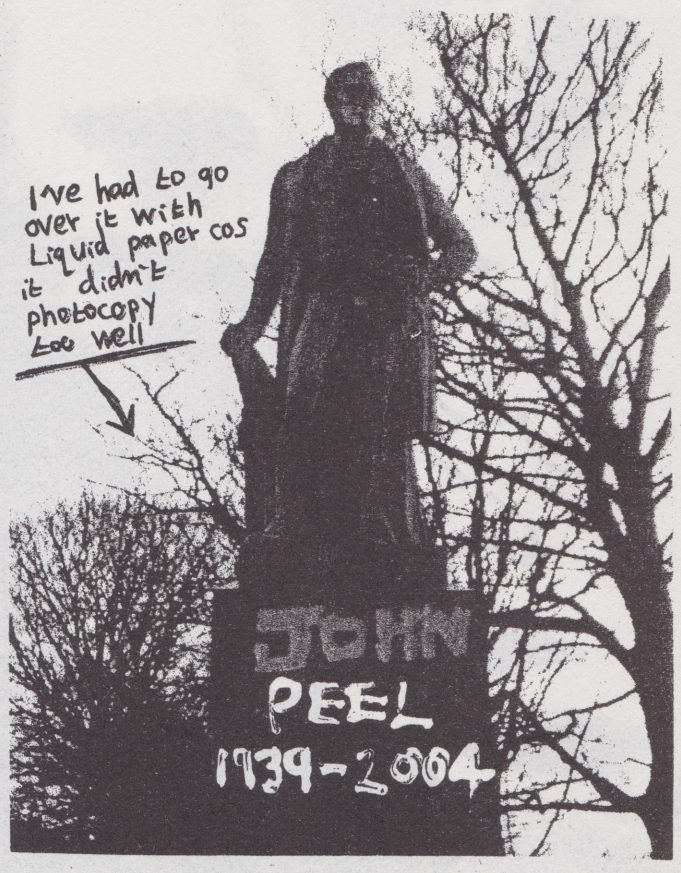
DEAD AFTER SCHOOL should have been in here also, but never got the interview back in time, despite several reminders. So unless they get their act together to get into #24, they'll join the hall of shame that includes: GOLD, FRANKINSENCE + DISC- DRIVE, ATTANAS, MACHINE GUN ETIQUETTE, DICK LUCAS and many more. CDS have split up now but they still give good, interesting interviews, so don't skip it cos it looks too long. Get a cuppa and get stuck in.

A bit of news now: PUNK SHIT RECORDS have a number of new releases out that Rich kindly sent me to review, but they've come in too late for this issue. They are: The STEAM PIG 'Bastard Ugly Everything', 4th CD that is really growing on me, DOGSHIT SANDWICH/ NERVOUS TENSION Split CD, "MIDDLEGROUND 2" (A 6 band Midlands comp) and the new comp "PUNK SHIT Vol 2" (with 35 tracks on). E-mail: punkshitrecords@hotmail.com for more info. Proper reviews in next issue Rich. Veteran anarcho punks, The LOST CHERREES are in Leeds, at the Fenton, May 14th. The new 7" is as good, if not better than the old stuff!

STUFF THAT'S BEEN TURNING MY BRAIN TO MUSH LATELY: NO RESPECT, new FOUR LETTER WORD 'Like Moths To A Flame' CD, DOA 'Live Free Or Die' CD, NEWTOWN NEUROTICS, 7 SECONDS 'Take It Back...' CD, LOST CHERREES 'Another Bite...' 7", PROFITS Discography CD, ICONS OF FILTH, MUSHROOM ATTACK, RESTARTS 'System Error' CD, my '80's Punk' compilation tape and even GREEN DAY's 'American Idiot'CD!!(Honest)

THANKS A FUCKING LOT! Russ (NO SUBSTANCE), Chris (Peter Bower), Nogs, Mez, Stoz, Jess (CDS), Rachel & Chip for asking me along for the ride, Rob for web page and general computer nerd helping out! Pete too! (even though he's stopped keeping in touch cos I fucked him about with the original web page...I still appreciate what you did. And if you didn't, I wouldn't have even considered using the web). Lots of love to the 2 girls in my life, Debs & Skye (soon to be 3...ye Gods!!). (+ Durham Mike, Footprints (see contact details in Headwound)

I hope you can see this photo OK. It's the statue of the original pig, Robert Peel, in Hyde Park, Leeds. It's been rightfully defaced on many occasions. This one is a tribute to the GOOD Peel- John. He may have done some shit adverts towards the end (which I'm not forgiving) but I'll always remember staying up to tape his show to take the tapes in to school the next day to sit and listen to with a couple of other punks in my class. I'm sure he played about 80% punk back then? (or is that just my rose tinted glasses?) R.I.P John Peel.



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Peter Bower Records

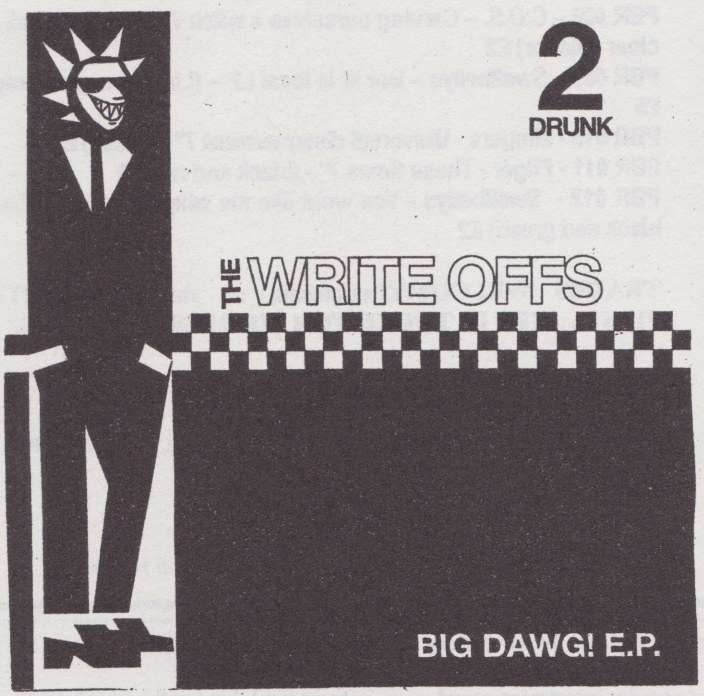
Chris has released some cracking 7"s in this label's time, so I thought an interview would be the order of the day. Read on for the scoop.....

1: Who the hell is Peter Bower anyway, and why name a punk rock record label after the poor guy?

CHRIS: PETER BOWER was just some crazy fucker from THIRSK. Kind of a cult hero there I suppose. I can,t really remember why the label ended up being named after him... Think it had something to do with large amounts of pot...and not being able to think of owt else..

2: What was it like making the jump from James Herriot country to the big city? Did you have to leave your third eye behind so you could fit in?? Tell us about those halcyon Thirsk scene days when the WRITE OFFS were just out of nappies and your Mum's still escorted you to gigs?

C: Ha ha... I was an outsider anyway. Moved there from boro when I was 3 or something, so it's been back to the city for me. Not that I remember a lot of life in boro... except a bird shitting on me head!!.. Growing up in THIRSK was fucking cool though, plenty of freaks to laugh at.. and it was Anthony's mum who used to take us to gigs... shes seen THE BUSINESS and OI POLLOI. Cool!



3: You've only released vinyl to date. If there ever comes a day when vinyl is no more, will that be the end of PETER BOWER or will you conform and release CD's? What is your biggest gripe about CD's?

C: PETER BOWER RECORDS will only release vinyl. Vinyl is just so much better. You can do coloured or black, white label or printed and the artwork is just so much better. CDs look shite, and the crap plastic cases always fuckin break!! The CD itself looks shite, fuckin silver shit thing. And the booklet always gets fucked up putting it in the case. Vinyl LPs cost about £3 to make, CDs cost 1 quid to make yet they are sold for much more than vinyl.. so they are a rip of as well..... But, having said that, I am starting a side project to release CDs, to subsidize my vinyl releases, and to get releases out there on both formats.. and some punters actually prefer them!!!...

4: Lately, all your records have come out on coloured vinyl and been limited. Does the fact that punk is a capitalist commodity just like the mainstream music business and things like coloured vinyl help keep it that way ever keep you awake at night? Doesn't it bother you that the Arthur Daly's of the scene will probably sell these records on for a stupid profit in the future?

C: In a word.. NO. if people are stupid enough to go that way then that's their fuckin problem!!. I do coloured vinyl cos I think it looks better, and if people want to waste vast amount of money on releases just for that reason then more fool them... they should buy records cos they like the bands/ have heard good reviews etc..... and anyway, I seem to do colour vinyl cheaper than most people do black!!

5: What's your favourite PETER BOWER release to date? And be honest, which is your least favourite? Anything you regret releasing? (How much furniture is made out of unsold MUTT EP's in your house?!) What three records from the past do you wish you'd released? (Yes, I got the cliched 'desert island discs' question in!!)

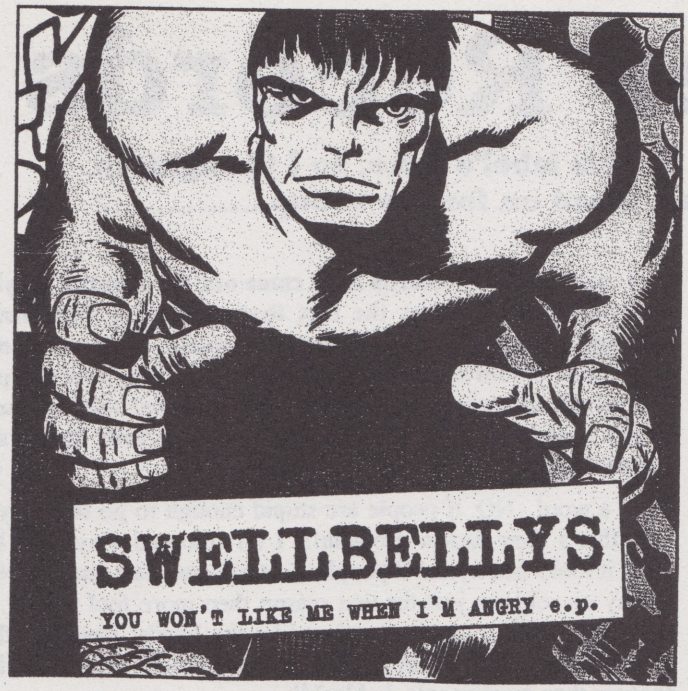
C: My favorite release is the PILGER 7". It fuckin rocks, I love the whole package, artwork vinyl and sound... great!. My least favorite is the WRITE OFFS 7", although I loved it when it was released, and it's the only release to have totally sold out. I aint listened to that in ages tho... As for regrets I don't know. Perhaps the CAPDOWN LP. I like it and that, but it just aint sold, and I thought that it would have done. And the cheek about the mighty MUTT, then FUCK YOU!!!. I pressed 1000, and have now sold 800. not bad considering they did about 3 gigs after the 7" was out, an then split up!!!
What 3 records do I wish I had released.., erm that's a hard one, an probably changes most weeks, but SPERMBIRDS – SOMETHING TO PROVE would always be in there. As for the other 2, this week I'll have HARDSKIN – HARD NUTS & HARD CUNTS, and any vinyl by FUCKED UP.

6: You and your partner, Sam, have recently had a baby girl. How has this affected your involvement in the punk scene? Are you aware of your priorities in life changing drastically? How does it all fell?

C: The main effect it has had is I cant go to nearly as many gigs or listen to records... I have a pile of about 15-20 records I just have not had time to listen to yet. And I've got to pick 'n' choose what gigs I want to go to, cos I aint got time for them all now. And yeah, your priorities do change, don't get me wrong, I still like a drink, but I seem to have lost the urge to get pointlessly drunk at any opportunity. Maybe I'm just getting old!! Having to plan things is something new for me as well. I just used to do what I had to do when I wanted, now it's all gotta be planned round someone else. But it is cool watching her develop her own personality, and learn new things every day.... And she seems to like hardcore!!!

7: Watching the cops twatting hunt scum outside Parliament, whose side were you on and why? (Come on, be honest!)

C: I was hoping the cops would kick fuck out of them, and then get sent down themselves for GBH! A happy ending for all.



8: Now Bush/ Cheney have taken politics to a frighteningly new level and Fucking Blair is just dragging us along for the ride, does this mean we now should vote to get them out? Or is that exactly what they want? (Everyone doing 'their bit' by voting and not thinking about real change). John Pilger said something about things being just as bad if Kerry gets in, so what can we do?

C: Yeah, its just a different guy in a gray suit, same machine. The only point in voting (particularly in areas like round where I live,) is to keep out scum like the BNP, but that wont bring about real change. I don't know what it would take to change things massively for the better, probably a revolution, but that would involve masses of people getting up off there fat lazy arses.... And I can't see that happening.

9: Did you ever take part in the near legendary Thirsk back yard wrestling contests? What's the worst injury you heard about/ saw? Is it still going on or did everyone grow up?

C: No I never took part. They happened after I left Thirsk. There were some pretty bad injurys tho. But the self abuse that HOMEBREW and MAFIA vs NINJA used to get up to was just as bad. Hospital, stitches and all that. I've got a video of Aaron puking up while being beaten with the corner of a VCR machine, and then a 6 foot ladder, and then puking up!! I'll lend you that if you want

10: You've done the label for a few years now, you've also put on gigs. Are you happy with what you put into the scene? Ever thought about doing a zine or being in a band?

C: I haven't got the patience to write a zine, and can't play a fuckin note. I'd like to put on more gigs, but we kept loosing money cos we didn't put on what the LEEDS scene viewed as cool bands, so I cant really afford to do many now. and I'd like to release more, but the label is starting to support itself now in money terms, so hopefully if all goes to plan...

11: Right, that's your lot. What's coming up at PETER BOWER? Anything else you've gotta say, say it now.

C: Coming up on PETER BOWER RECORDS in 2005 are full lengthers from SWELLBELLYS, THE MINGERS and PILGER. Don't know in what order yet though.....**BANDS SEND ME YOUR DEMO TAPES/CD-Rs**

On PETER BOWER RECORDS:
PBR 001 – Mutt – Retro 7" £1.50
PBR 002 – Writeoffs – Big dawg 7" SOLD OUT!!
PBR 003 – Freaks union/Wat tyler – split 7" £1.50
PBR 004 – Freaks union/Whizzwood – split LP £5
PBR 005 – Swellbellys – Takin care of business 10" – (orange) £5
PBR 006 – Capdown – Civil disobedience LP – (blue) £5
PBR 007 – Freaks union/Swellbellys – split 7" – (clear) £2
PBR 008 – C.D.S. – Carving ourselves a witch 7" – (white, black n clear splatter) £2
PBR 009 – Swellbellys – live at le local LP – (Ltd 200 copies only) £5
PBR 010 - Mingers - Universal disarmarment 7" - (green) £2
PBR 011 - Pilger - These times 7" - (black and red) £2
PBR 012 - Swellbellys - You wont like me when i'm angry 7" – (black and green) £2

TRADES WELCOME(wholesale or single)... WRITE FIRST... GET IN TOUCH FOR WHOLESALE RATES

peterbower@alcoholic.co.uk

PETER BOWER RECORDS, P.O. Box 132, Leeds, LS6 2RR, UK.

BUY YOURSELF SOME VINYL

p.s. xTWOFOOTEDTACKLEx will win again in 2005....

CONSPIRACY THEORIES: (Number 1.) Ant & Dec were responsible for that bloke ending up face down in Michael Barrymore's swimming pool.
How else do you explain the fact that Barrymore always won TV's most popular entertainer award every year up until that fateful night? And who's won it for the last 2 years? Yep- That short arsed, hilarious murdering duo, Ant & Dec! Hmmmm.....?

"I AM A POSEUR"

Aren't people in bands fucking idiots! I think that every time I see a posed band photo, mainly when it's them stupid indie guitar bands trying to look mean and moody. But also after I saw the latest 'Runnin' Feart' zine and stumbled across a picture of Assert. I've never been bothered by the music they play and hats off to them for sticking to it, but what the fuck is that picture about? It has 3 of them trying to look really hard basically. Why? Who are you trying to impress? I mean, I can't speak for everyone but it just made me laugh and think what a set of pricks you looked! Is it something that happens to band folk where they just think "Better pose for a picture and look mean, moody and maybe a little mysterious?"? Jesus, get a grip. You play an instrument, you sing, some people like it. Big fucking deal! I write a zine and some people like that too, but you don't see me thinking I'm something special and then going off for the obligatory macho photo shoot! Is it a hardcore thing that I just don't understand? I know early eighties punk bands had their brick walls and urban decay to pose in front of (usually with one band member with one leg aginst the wall and smoking a fag). Talking of which, I borrowed a CD of the EJECTED's 'Touch Of Class' to remind myself how bad it was and why I sold the LP years ago. It's still some of the worst, thickest, oi punk I've heard!(They make HARD SKIN look serious!!). And the cover photo has the three blokes with their 'birds'...at least I think so cos one of 'em looks like someone's Mum from the fifties! (Which obviously isn't important but coming from the genre they did, I bet they got some grief!). Check it out. It's hilarious. Fuck, am I waffling or what?!!

MARK THOMAS

MARK THOMAS- Lawrence Batley Theatre, Huddersfield, 21/10/04

So I finally get to see the man behind Channel 4's 'Comedy Product' live and I have to say I came out of it with a much better impression of him. I got a bit bored with the TV series, I thought it had gone a bit stale and wasn't as funny as it used to be. Live and uncensored is obviously where he delivers best though, and deliver he did for 2 seperate hour long sessions. Starting off with the obligatory taking the piss out of Huddersfield and the flat capped folk from Holmefirth, he proceeded on with a funny and serious tirade against corporations, with some anecdotes of protests he and his mates had been on recently. Singled out for particular attention were Coca-Cola, and some of the stuff he told us amazed me. Like, it came to light how Coca Cola were nazi collaborators during World War 2! Seriously. They opened a bottling plant in Germany in 1938. And in 1941, they ran out of the syrupy shit they use to make coke so they invented a new drink especially for Nazi Germany. That drink is....Fanta. Fanta is a Nazi beverage!!! And did you know the original ingredients of this shit drink were cafiene, brandy and COCAINE! Hence the word 'Coke' (and I thought that was just an urban myth). One of Coca Cola's mission statements (The drink with the equivalent of 12 sugar cubes in a can!) is to replace water as the number one consumed drink in the world!! There's actually plans afoot to have that filth coming out of taps and straight into your home!
And I knew they were behind the para military murder of several union activists in a Columbian bottling factory in about 1970, but it seems it's still going on and on a massive scale. He was over in Columbia with thousands of activists from around the world for a global solidarity get together and he says he left there with this great feeling of power and coming together and actually doing something. When he got back, he later rang up one of the local activists he'd got to know to ask how things were since this great, empowering gathering, to be told that basically lots of people he'd met, planned with, partied with...were now dead. Obviously this left the audience in a stunned silence. And he says this person in Columbia doesn't expect everyone to come over to protest, they don't ask that people risk their liberty by taking action against their multi national oppressors. All they ask is one thing. DON'T BUY COKE!
(www.columbiasolidarity.org.uk/cocacolacampaign)
Mark talked about a lot more, some of the highlights I remember include his rant against hunters and having obviously plagiarised an article of mine from this issue (!) he says how he never supported coppers beating up protesters...until now! Laughing at all these nobs shocked that the police were hitting them. He says how hunters say "With these anti hunt types...it's just a class thing". And he says "Yes! After hunting, we're coming after polo and opera. We wanna make sure the landed gentry have no fun left in life. It is a class thing!", Mark Thatcher and Jeffery Archer were touched upon briefly just so we could all reflect upon and laugh at the situation they were in getting caught/implicated in this thwarted attempted coup. And on the subject of Blunkett having an affair, we were left with the disgusting image of him bent over with someone fucking him with a strap on dildo, with his poor dog cowering and whimpering in the corner!! And after observing what a racist fucker Blunkett is, he says "I can't wait to tell him his dog's black"!
While in full flow ranting against some scumbag or other, someone's phone in the audience went off so Mark shouts "You better be a fucking doctor!" to which the audience member replied "Yeah, you died on stage"!
This is just a brief review, and I probably haven't done the night justice. It's one of those things where you had to be there. I once moaned when he was in Leeds a few years ago and charging £9 for his gig. But it's his job and at £12 this time for 2 hours of informed ranting (I should learn a thing or 2!), making us laugh, making us angry and making us think, I'd say it was money well spent. Yeah I know it costs the same as three good gigs but it's half the price a game of football and you can't guarantee if you're gonna enjoy that. It was good to see a good mixed audience too and not just the expected crusties, socialist workers, etc. There was even a couple of women who were almost pensioners and just looked like they'd come to the wrong do ("Is this where Jo Longthorne is on dear?"). Great entertainment and I look forward to seeing him again next time.



C.D.S

CARVING OURSELVES A WITCH...

CDS ARE (WERE) A CRACKING HARDCORE BAND FROM OUR OWN BACK YARD. IN A SIMILAR VEIN TO (ALSO SADLY NO MORE) FIG.4.0, ALWAYS A GOOD LIVE BAND AND WITH SOMETHING TO SAY, AN INTERVIEW HAD TO BE ARRANGED. AS EXPECTED, EVEN THOUGH THEY'VE SPLIT UP, ALL 4 OF 'EM SENT BACK ANSWERS! SO ALTHOUGH THIS LOOKS DAUNTINGLY LONG, DON'T BE PUT OFF COS THEY HAVE PLENTY TO SAY. PUT THE KETTLE ON, PUT YOUR FEET UP AND READ ON....

Q1):CHARLIE DON'T SURF to CDS. You say it was because there's already other CHARLIE DON'T SURF's but I've never heard of any. Isn't it really coz you want that hard man, hardcore image and you don't get that with such a soft name?! Are you gonna keep the letters all mysterious now? You could be something hard like CRUSHING DEATH SURGE! Or for that metal image, how about CYCLONE DEPTH SHIT? And if you use either of those, I want royalties! (Is this a question? You tell me coz I've obviously lost the plot already!)

MEZ: We don't need a hardman image when we got Jess, you tell him he's got a girl's name and we'll all hide behind him. And if you haven't heard the covers band, Charlie Don't Surf, from Skegness, you aint heard nuthin yet. CDS also stands for Chicken Death Sex and Chavs Dripping Skag. throat.

Nogs: Ah well there you go Andy you've proved your knowledge of the rockabilly scene to be less than adequate coz it seems Charlie Don't Surf is quite a popular name in those quarters! We were told there was a hardcore band from Austria called Charlie Don't Surf with a few records out and I think after a few doubts about how good a name it was anyway we saw a good opportunity for a change... Besides, CDS just flows better, even you've gotta admit that! Everyone knows hardcore bands have initials for names, it right there in the punk rule book, Article 327 section b I believe...

STOZ: It's "Can't Do Shit" thank you very much. And yes we were continually chasing after the hardman hardcore image. Of course seeing as you've been in our muscley presence, you'll already know that we were four bad ass brothers from the hood. Bitch.

Jesse: Very much going for the hard man drummer in a hardcore band type image, but you knew that from the way I thump my naked chest whilst playing.

Q2):Why move to Leeds? Did you feel instantly welcomed to the scene? Did you encounter much cliqueness? Do you think it's improved over the years you've been here? Have you ever seen the supposed 'right on police' patrolling gigs?

MEZ: I moved to Leeds cos there's not a right lot to do in Chester, and Nogs and Stoz were already there. Football wise it wasn't too daunting as City famously beat Leeds in the 1974 League cup. **(Thanks for letting me know about one more embarrassing cup exit Mez!- Andy)** To be honest the 'scene' didn't seem to welcoming to start with, but that was probably more down to me striking Whiteys than to do with cliques. I really dunno if it's improved or not to be honest, but I do know back then Leeds had Fig.4.0, Joe 90 and Voorhees, plus Amdi Peterson's Arme played the Royal Park Cellars and when was the last good gig there? The right on police patrols through Trev HAGL's mind in Leeds Utd shorts and a Bald Cactus shirt.

Nogs: Well, I think university was the main reason we all moved to Leeds, you know what us middle class kids are like, gotta waste the workers' tax money for a few years haven't we? Of course the reputation of having a fantastic punk scene helped, back in our pop punk years it was something of a Mecca with Crackle records and the Duchess and all that, and I think looking back we could have all picked far worse places to move. As far as being welcomed to the 'scene' goes, personally I've never had much I interest in the scene at all, it took a while to really get to know some of the different people coz I just saw it as being gigs to go to – I had my own mates, why would I want to spend my time brown nosing my way into all the oh-so-cool gig-goer cliques?! But that's just me, obviously it changed when the band got going and we made friends with other bands and people who put us on and that, but in general I just don't see the point of schmoozing for the sake of it, only when I want something coz I'm a bastard haha. As far as cliqueness goes, yeah there are cliques in the Leeds scene, that's what a scene is, a collection of cliques, but then again so is society so I'm not bothered by it, whatever people are into... And lets get this straight, whatever cunting faggot came up with the idea of Leeds being run by the PC police can fuck off back where he came from (gotta be foreign) coz it's the biggest pile of (insert minority group of you choice) shite I've ever heard...

STOZ: To go to university is the honest answer. But let's just say that the fact that Leeds is the capital of the UK punk scene (although Boston is the best) certainly affected my decision at least. To be brutally honest Andy I don't really give a fuck about scene politics and cliques anymore – yeah they exist, and it used to bother me, but now I just don't give a fuck anymore. 150,000 people have just died in a tidal wave, thousands of people are being killed everyday for no good reason, and it just puts all our petty squabbles into perspective, I really couldn't give a fuck who said what or who hangs out with who. If I'm playing a gig, I just turn up and play guitar cos that's what I love doing. If I'm going to a gig to see a band I pretty much keep myself to myself and watch the bands – I'm here for the music not the scene points.

Jesse: I've never seen the right on police. I moved from back home to leeds to be a societal leech (read:student) somewhere other than my beautiful homeland.

Q3): That photo! Why? It must have been a joke, right? Why Brimham Rocks? What do you think of seriously macho hardcore bands? Would you play with them? (Or kick them in the teeth for daring to ask?)

MEZ: Kick 'em in the balls and run more like. I think serious macho hardcore bands like Dugong are the shit, but macho hardcore comes from a completely different direction than I do.

STOZ: side by fucking side. I love the photo, and if you can't have a bit of a joke at yourselves then you're a fucking loser, and we can't help but take the piss out of ourselves a little bit anyway. Macho hardcore bands? They're just funny. How can you be macho when you're farting around playing musical instruments and projecting your audio compositions to a group of people and hoping they like you, you know what I mean? Besides shit hardcore macho bands are always good cos you can heckle the fuck out of them.

"THAT PHOTO"!



Nogs: Lets just clear up the geographical inaccuracy first of all, that ain't Brimham rocks, it's a place you can see in the valley Otley overlooks, you'd have to ask Jess for the name... What's wrong with the photo?! Its ARTY, not macho! I mean, we couldn't be macho if we were force fed steroids and Arnie movies for the next twelve months! Well, Jess is kinda big but apart from that... I just laugh at macho tough guy bands and I laugh more at the wankers that go to their gigs to 'slam tough' in pathetic adulation of them... I mean, I always thought punk rock was for the outcasts, the freaks, the losers that didn't fit anywhere else, so how come we still end up with the kind of ridiculous male posturing you grow up dreading on the school sports field?! In fact, its worse, I can understand to a degree people fighting over football, but when its all a choreographed act set to music... WHY?!? Did daddy ignore you as a kid? Do you think you'll get laid because of it? Do you feel you have to prove how angry you are to be the 'most' punk rock? Fuck off!! And no, we wouldn't play with bands like that coz we split up...

Jesse: First of all, It wasn't Brimham it was Almscliffe Crag. We're too cheap to drive that far just to take some cheezey photos. Second of all, define macho hardcore band? If I thought that because of the "aggressive" nature of the lyrics and "aggressive posturing" of singers and guitarists in bands like holier Than Thou or From Ashes Rise (to name but two of the well known HC bands we have played with), then yes we would (and have) played with bands of that kind. I certainly wouldn't "*kick them in the teeth for daring to ask*" because surely that would position myself at the base of society with the rest of the testosterone fuelled, macho arrogant aggressive pricks and fanzine writers who pretend to be hard stuff.

Q4): What about the cover art? What does it mean? Is art an important part of CDS? Whoever drew that emaciated woman on the back must've been drawing from his personal fantasies rather than reality. I mean, come on, if you could see that much of her ribs, I doubt she'd still have full breasts!!

MEZ: Leave my Gran out of it.

Nogs: Well then, there's the question, what does it mean?! Ok, my conception of it is, we were kicking around ideas for an EP title and being fucking stupid stoned nobheads we came up with an Evil Dead quote, 'Carving ourselves a witch'. So then it was like, ok, we're gonna have all this art work related to witches and persecution and ducking stools and that, and we even thought we could be clever coz we could pretend it fit in with some of our lyrics about persecution and prejudice and stuff, so basically we just sent Stoz off coz he's the arty one and he was left to interpret all that as he saw fit. I like the way it looks myself, Stoz did it all by hand because that's what he fancied doing and he was very keen on getting it looking good and I think he did really well. I mean, it can start sounding a bit like a load of old bollocks when you start claiming your artwork 'means' this and that, yes there is a sort of plan to it but no, it doesn't 'mean' anything in itself apart from being the cover to our EP. But Stoz is the artist, he may have ideas of his own about the meaning of it all, starting with the Freudian semiotics of the Western patriarchal fantasy of an emaciated, dispossessed womanhood which still maintains the fulsomeness of its erotic and procreative appeal...

STOZ: I was well stoned and pissed after a gig and just tried to draw the most disturbing and repulsive thing I could do. It's supposed to be a drowned witch from "carving ourselves a witch". I dunno, it's meant to be disturbing. I didn't realise that you paid so much attention to the breasts though andy, and some how equated it to a sexual fantasy – no doubt you were grinding your soya-fed spadger over that one. If you want a bigger print talk to chris – he's got the artwork files on his computer, and I can laminate it for you at work and all. Just give us the word and it'll be done.

Jesse: I begged stoz to reconsider that particular piece of art, and had my concerns overridden. I'd like to make it clear that the rear cover art of our EP in no way represents my relationships with people of the female gender, or any sexual fantasy of mine.

Q5): You lyrics are pretty vague and with the demo you included song explanations. You didn't with the EP though. Why? Is it the old leaving it up to the listener to interpret them how they see them? Is 'Broken Glass' anti violence or pro violence against people who deserve it?

MEZ: There wasn't enough room for explanations, and we figured if the lyrics didn't explain themselves then they weren't worth printing. Guess we were wrong! I'd like to think I wouldn't glass someone as I see it as fucking gutless, but there definitely are some people who deserve it.

STOZ: No, broken glass about feeling fucked up in the head and being paranoid and neurotic and fucking up your relationships with other people because of it. Or it's just some gibberish I threw together to sound cool.

Jesse: Never wrote a lyric in my life. I put forward the idea that we shouldn't include both lyrics and explanations, it just seemed unnecessary. Also surely people would rather chant along than actually think about what the songs were about?

Nogs: Basically we didn't have enough room to include song explanations on the EP, too concerned with macho poseur pictures... I don't think we're one of those bands that had so much to say for ourselves that our songs had to be accompanied by essays on what they mean, I wouldn't have minded doing that myself but I think I was the only one. The lyrics are there for people to make what they want of them, I've always said some of the songs are vague and don't really have explanations, at least not in the typical preachy right-on punk song tradition anyway, and others I think its blatantly obvious what we were on about so why bother telling people word for word what they are meant to take from them? Don't get me wrong, I am all for politics and debate and communication through punk rock and I love reading what really top notch, properly informed bands have to say, but I don't think we were ever at that level so it was never really an issue. And 'Broken Glass' is both pro and anti violence – it's a dig at the nob heads who stand at the front motionless holding their pint and then moan when they get soaked as much as it is a jibe against people who might think it'd be cool if stacks of glasses got smashed at every gig coz of their windmilling bullshit. Message – start having FUN at gigs instead of bickering over rubbish.

Q6): Seeing as some of you are Welsh (and Nogs has had the Welsh flag in his window), do you feel proud to be Welsh? What do you think of Plaid Cymru? Are they not the same as all politicians or do you have any faith in them? Is being proud to be Welsh different from being proud to be British? (Why?). Doesn't all nationalism/patriotism lead to pointless fights/wars over stupid pieces of land?

MEZ: Fuck all politicians, Plaid Cymru are a bit of a joke in our house anyway. And you're right, nationalism is well daft, being proud of where you're born is kinda like being proud of random numbers, ie: you had no control over it yourself from where the borders were drawn up down to where your mother's water broke, ie it wasn't my fault I was born in England. But at the end of the day always shit on the English side of the bridge.

Nogs: Look, the Welsh Flag was Jesse's ok?! Let's just get that cleared up... I do have Welsh connections though, and for what it's worth yeah I am proud of them, but I'm proud of my English, Scottish and Irish ancestry as well! Lets face it, we're all mongrels made up of bits and bobs from all over the place, what I'm proud of is my family routes and the kind of things that have been passed down from generation to generation that have helped make me who I am. That is something very different from some kind of knuckle-dragging nationalist pride, but that's the funny thing, I really do think its is genuinely seen as more acceptable to come out singing the praises of your Welsh or Irish heritage or whatever than it is to claim to love Britain and England and to want to burn the queen at the next available opportunity... Why?! Ok, maybe Britain / England's brutal imperial past has just a bit to do with it, but as far as I am concerned, fuck Plaid Cymru right along with the BNP and any other political party that wants to gain favour peddling pride in a few empty slogans and rank generalisations. Welsh people are as varied as any other – the North and South bicker over who is 'more Welsh', people from Anglesey like my granddad speak differently to people from Brecon like Jess, and growing up in Cardiff is very different to growing up on a farm in the middle of Powys. Just be proud of who you are, where you come from and the people you identify with, never mind trying to turn it into some all-consuming principle of existence, that is where all the trouble starts.

STOZ: Actually it was jesse's window...tsk tsk get it right Cactus. Have you been spying at us again? I thought I saw a lecherous, shaven headed dude in a flashing mack jingling his pocket change outside our old house. No doubt the thought of four young boys in a house together with lots of cannabis got you all frothy at the mouth...As far as the welsh connection goes – we all have strong connections with Wales. Jesse is the true Welshman of the band, and Mez is from a proper welsh family, I live in Wales and my mum's side of the family are all proper welsh chap-el like. In fact Nogs's folks have just moved over the border to Wales to a village about a mile from mine. I think the only thing as far as politics goes is that I think Wales should be properly independent from England, it's a proper country and deserves to be able to maintain and promote it's heritage. Culture is dying out and becoming more and more westernised to the American standard throughout the world, and while I'm not a patriot, there's nothing wrong of being proud of where you come from and preserving your heritage without being a nobhead.

Jesse: I am proud to be Welsh. I think Plaid Cymru are great. I have absolute faith in them because they are actually interested in the Welsh people, and not just distributing EU objective 1 funding amongst their buddies in the civil and social engineering industries. They are also committed to a strong policy of positive discrimination in Welsh speakers' favour, which I think is a necessary development to stop the "brain drain" accelerating and the influx of non-welsh speakers into public sector positions. I don't genuinely feel that there is anything positive inherent in Britishness to feel proud of. I am relieved to be able to call myself a Welshman. It's like asking me if I'm proud to be a subject of the queen of England rather than a citizen of a truly free country (the answer would obviously be NO). Patriotism need not lead to violence unless you're a small minded bigoted xenophobic idiot.

Q7): With the way Bush's government is controlling the Middle East and becoming the world's police, and it looks like he's gonna get in again next time, playing on people's fear of terrorists under the bed, and with the corporations destroying the world, do you ever think of jacking it all in and going off to live in a self sufficient log cabin in the middle of nowhere to wait for the world to breath it's last... or do you see light at the end of the tunnel? (If so, give us hope, tell us what you see!)

MEZ: To look on the bright side, Bush can't get in again and hopefully the shift should veer away from the right, after this reign pisses off too many Americans because Bush's government shites all over their own door step. But then I can't believe they voted him back in, so they'll probably lap it all up. The consensus was Bush would concentrate more on home affairs this time around, I dunno seems the focus is still on controlling the middle East, but that comes down to a demand for oil back in the good old U.S. of A. It's seriously fucked to think any serious efforts these cunts make to 'improve' society only serve as a smokescreen to improve their party's position, and the real importance lies within prices, figures, stocks and the like. Fuck, all I've proved here is I have jacked it in, mine's a bitter, ta.

Jesse: It's not productive to stick your head in the sand, whatever the problem. If all the people that thought and dreamed about and did escape the rat race and/or live "off the grid" instead stayed integrated with society and put that energy into spreading the word and educating their friends/family/neighbours, then we would be in a better position than we are now. Education is the key. I have to admit that I have been tempted by the prospect of escape, but that is ultimately a very selfish option when put into perspective.

STOZ: Well we're all fucked. The world is one press of a button away from complete destruction. The whole concept of nuclear and biological warfare has lead to a constant state of terror because if one country drops a nuclear warhead on one country then retaliation will ensue and that'll be it. I think it's disgusting that we're having to pander to the USA with their war for oil, but the simple truth is that the UK cannot afford not to have America as our ally because they are the dominant global superpower and if a world war kicks off the only hope the UK has of not being destroyed is to be allied with America. It's sad but true, I just wish that the fuckmonkey that is George Bush wasn't president. And to be honest a hermit like existence in a log cabin with my woman, a marshall stack and a record player sounds pretty goddamn sweet to me.

Nogs: Wilson, Roosevelt, Kennedy, Nixon, Carter, Reagan, Bush I, Clinton, Bush II... Korea, Guatemala, Cuba, Vietnam, Nicaragua, El Salvador, Grenada, Afghanistan, Iraq and the list goes on and on. No there is no light at the end of the tunnel bar the fact that every empire in history has crumbled at some stage due to its own greed and we can expect America to do the same at some stage, though probably not in our lifetimes. It is simply a statement of fact that since the Second World War destroyed the old European order, every subsequent president of the United States has pursued a violent and aggressive policy of making their country the number one economic and military superpower in the world. It is also a statement of fact that they have pursued their aims through perhaps the most despicable, underhand and ruthless campaign of international terrorism the world has ever seen. Look at that list above – every single one of those countries is a minnow compared to the USA, but for crimes as heinous as not bowing down to the American vision of free democratic trade (ie American companies muscle their way in, close down local competitors and keep all the profits), they have all been crushed by US military forces acting without the legitimate consent of the international community. Of course, no one complains about the UN opposing the invasion of Iraq or the Vietnamese campaign being illegal or the CIA using aid funds to donate arms to pro-American militias in Central America – no, no one calls them what they fucking damn well are, the biggest terrorist organisation on the planet, because they are in charge, they rule the roost, they control everything, including what people think and fear. It is amazing what you can do when you control the media – seems that without the papers to remind them, people forget that Saddam Hussein and Osama Bin Laden were both funded and actively abetted by the US authorities in the early 80s, just like they forget the parallels between Iraq and Panama when Reagan killed thousands just to make an example of a disobedient thug who had failed to stick to the US script while he terrorised his own people. What George W. Bush is doing is just a continuation of a proud tradition of propaganda and conquest, lying about threats to US security to pacify the public so violence doesn't lose votes. But no, we won't run and hide, because no matter how powerful they are, their strength and support will never match the hoardes of people in every country who see through their bullshit and hate their fucking guts – I sincerely believe they are doomed to lose in the end.

Q8): Tell us about xtwofootedtackdex winning the punk rock 5-a-side. How did it feel to stuff the cup holders, BOXED IN, in the final? Do tournaments like this play an important role in uniting punks from afar? Some might say it just keeps this a male dominated scene. I mean, I didn't see any women playing. What do you think of this?

MEZ: There was a few miles clocked up in people travelling, and the general atmosphere of the tournament is well friendly, but the 'fair play' shown by yours truly probably did little to unite anyone. I don't think it keeps this a male dominated scene, it's one day of fun and shouldn't be taken too seriously (Waterintobeer we'll break your fucking legs). On a slightly different note, judging a scene isn't looking at the gender of the people in bands, punk rock should extend well beyond that. But maybe that proves your point.

Nogs: Well, what can I say, after steady improvement over the last two years we assembled a crack team of ringers and friends-of-a-friend and won the tournament at walking pace! Hahaha!! Of course, that meant I didn't play all that much coz I'm crap but never mind... I love the five-a-side tournament, I do feel it is a little unfair coz some of us lot have started playing in a proper five-a-side league so we're bound to be a little sharper than most of the teams, but yeah it's a great day, people travel for it, everyone has a laugh and I think its healthy to inject a little friendly competition into the scene to release the build up of all those tensions people have with one another! And what better for that than a flying shin-high two footed lunge?! The girl thing... well, I always say it about bands, girls, GET INVOLVED, don't let a bunch of loudmouth boys who take it all so seriously put you off! So ok, its not that easy and maybe fellas should have a good look at how much they do to encourage active female participation in scene-related activities, but overall I don't think its that much of a problem – last year there was an girl's team in the five-a-side comp, I played in goal for them!! Boys are always gonna want to play guitar and score goals more than girls coz we're all big daft show offs at heart, but I'm really encouraged by how many girls are involved putting on gigs and playing in bands at the moment, it's a big improvement on the hold-my-coat-love culture and long may it continue.

Jesse: I thought there was a female team? Or was that the previous year? I can't see how a friendly footy tournament promotes male dominance within the so called scene. It's a bit like saying putting goal posts in hyde park reduces sexual equality within the park because statistically fewer women than men participate. You don't hear anyone arguing that point at the local council meetings or in local papers do you. The argument for having them is far stronger, being that it promotes more activity amongst young people and therefore a healthy lifestyle. I think the "scene" could do worse than have a kick-around once a year, given the average fitness level of punk/HC gig attendees!

STOZ: Well – the tournament was open to all, the fact is that sadly we are part of a white male dominated community. Obviously what we are doing does not appeal to as many women and it does men. We have to ask ourselves the question – "what are we doing wrong?" rather than "why isn't there a broader slice of the UK population at punk events?"

Q9): In the great hunt scum vs police scum match at Parliament, who did you want to win and why? (Be honest). Who else would you like to see toe to toe, kicking fuck out of each other?

MEZ: Come on, it was well fucking funny to see. The pigs should have done it on horseback, then the inbred fucks couldn't have complained. At the end of the day I think there are more important things than foxes been hunted, but the 'delay' in the supposed ban just shows where the power lies and it's a fucking disgrace. Therefor I want a no one survives death match between all the rich, bigotted powers that be. I'd settle for David Pleat Vs Trevor Francis.

Nogs: I have absolutely no qualms about admitting that I LOVED seeing the pigs kick fuck out of the hunt scum, it was fucking ace!! I mean, come on, we've seen enough unwarranted police brutality aimed at people with a genuine concern to voice, why not enjoy it when a bunch of arrogant, time-wasting murderous shitbags get a piece of the same?! Personally I would like to see a massive mobilisation of the sabbing movement for one last push to turn out and crush any and every hunt that thinks it is above the new law when it comes into effect – think about it, the pigs will be on your side this time round!! I don't like coppers but I really would like to throttle some of these bastards that simply will not accept a basic law of our society – when the majority feels as strongly against something as the public do hunting, it gets banned! You can smell the arrogance of the old squirocracy on them – we're the big wigs in our village, no outsiders tell us what to do, rah rah rah. By their arguments you'd have to legalise Class A drugs immediately because, if you are 'prejudiced' against hunters by making it illegal, you're far more prejudiced against the far greater numbers of drug users in this country! And if we're gonna lose sleep over 10,000 shit shovellers losing their jobs, what about the 100,000 miners Thatcher cared so much about she closed the mines?! So yeah, I hope they get the living shite beaten out them a few more times coz the way they whine on about tradition and freedom and the marginalisation of the countryside (when I'm sure most farmers are far more concerned with subsidies and food prices) all for the sake of ripping a few small animals to shreds really, really gets on my tits and rouses me very close to acts of violence myself...

STOZ: In an ideal world the people's revolt would rise up and kick the fuck out of both of them. But let the coppers stove in the pro-hunt lot first, get tired – and then we can twat them while they're weak. I'd like to see John Prescott and Anne Widdecombe in a fight, that's be fucking sweet. Naked and covered in jelly.

Jesse: This is a big, complicated question. I've personally got nothing against either the police or people who participate in bloodsports. On the other hand I disagree with heavy handed police tactics and encouraging a pack of hounds to tear apart a live fox (I've seen the results, being from the country and it's not pretty). If we are going to accept the need to control those who wish us harm, and the present system of agriculture in this country, then we also need to accept that both the police and pest control measures (a contentious one, I admit but I can't be arsed going into it here) have a place in our society. I don't want to see anyone kicking fuck out of anyone. Why are you promoting violence? **(Having experienced violence from hunt scum, let's just call it personal! Some people just fucking deserve a good kicking!!-Andy)**

Q10): OK, that's your lot. Say what you've gotta say here, final words and all the clichés.

MEZ: Chester won 3.0 by the way. **(Fuck, rub it in why don't you!!- Andy)** Cheers Andy.

NOGS Shit, er, well as usual I've proved what an over-opinionated gob shite I am by ranting on at embarrassing length, but thanks anyway Andy! As some of you may have gathered, CDS split in late November so you can stop holding your breath for the next record... I would like to take this opportunity to thank everyone who helped us out over the last four years, it really is a remarkable thing how complete strangers will go out of the way to befriend and assist a rubbish little two-bit band who barely take any of it seriously, it is something I think the punk and hardcore DIY scene should be incredibly proud about coz it really does give you faith that there is some good in human nature after all. Oh, and thanks to Jess, Mez and Stoz and all, it was fun boyos... if you wanna slag me off, you can e-mail me on geekessay@hotmail.com and I will swiftly point out that you are a complete wanker...

Jesse: thanks for the opportunity to talk shit one last time. Thanks to everyone who ever stood or sat through one of our dismal efforts, or bought our EP (please do for Chris' sake!). No thanks to people who turn up to gigs, watch their mates play and then piss off to the bar for the rest of the night.

STOZ: Thanks andy, I don't know if you want to still print this seeing as we've split, but it has been an honour to do an interview for the fanzine. Bald Cactus is a staple of proper punk music and ethics in the UK and I am chuffed that the words of four idiots would be deemed worthy of print. I thank you. Listen to Social Distortion everyone, you fucking know it. Indicator RIP, we'll miss you, stoz x



TALLY HO NOW YOU BASTARDS!

Well bugger me, I never thought I'd enjoy watching coppers battering the shit out of protesters.....even to the point of cheering them on! But when the bumpkins come to town (15/9/04) to protest against government plans to ban hunting with hounds (Not just FOX hunting as is the popular misconception), it puts a whole new angle on where you stand. I didn't know anything about it until I turned up for Wednesday night football and it was the hot topic of conversation. On whose side you took, I think it was agreed that a high score draw would be the best result. The thought of plenty been injured from both sides made everyone smile. And bollocks to all the class warriors who say that the ones fighting the cops were working class and not the "upper class toffs" we all despise. You could be forgiven for thinking that for a fleeting second, but then when you remember that these working class country folk fighting the cops are the very same scum who would be happily protecting the "toffs" and twatting hunt sabs week in week out, the "working class heroes" bit goes out the window. They're all scum, from the born with a silver spoon in their mouth, red coat at the top to the cap doffing, brown nosing, pathetic, grovelling, land rover driving supporter at the bottom. It's funny as hell now the tables have turned and they're the ones demonstrating in London, charging police lines, getting nicked, etc. Would they have imagined that 10/20 years ago as they were putting up with sabs every week, many of whom would break the law for the cause? And they probably thought we were 'hooligans' and 'yobs'. Now their lot who have promised, come the ban, to go underground and carry on fighting are 'defenders of liberty'! Whatever, 'hooligans' or 'defenders of liberty', they'll still be locked up en mass, and I'm sure they'll get the reception they deserve from the other prisoners!! Ha! Ha! And all the press coverage I've seen (except the Guardian) has been either totally pro the scum or just not condemning it, like they would definitely have done if it was anti hunt people doing the rucking or invading the House of Commons. Imagine the headlines. "Yobs attack democracy", "Anarchist, animal lib nutters", etc. The press make me fucking sick with their double standards. One headline for scruffy protesters and another for the tweeded, bumpkin scum. You almost forget what an important role the media play in maintaining the status quo, until events like this. Bastards!

STIG MEMORIAL GIG-
London Forum, 5/2/05

At a gig to remember the ICONS OF FILTH singer who collapsed and died recently and with a good looking line up to show their respect and support, the last thing I wanted was something to rant about from the night, and it had to happen before I'd even got past this shit venue's security. They searched my bag and upon finding a porkless pie and some flapjack, they made me throw them in a bin before I went in! I couldn't believe it. I said, "Don't throw them away, I'll go give them to someone else outside", to which these jobsworth idiots replied "You're not going back outside". I was stuck in the foyer, I couldn't go outside cos I'd paid to get in and they have a policy of once you're in, you're not allowed out again. And I couldn't go in til I'd binned the food. This greedy fucking venue want you inside all day, buying their shit food (of which hardly any was veggie, never mind vegan) and over priced drinks (£3.20 a can!). I said to her "Look, I'm not gonna buy the rip off food inside whatever so what's the point throwing it away?", but the fucking moron wouldn't budge. It made me so fucking angry, not just cos I had to chuck my food away, but there's people starving and these fucks are throwing good food in the bin just so they can bleed a bit more money out of you once inside. So after that, even though I was inside for 9 hours, I didn't buy any food or drink out of principle. (And I'll be writing a letter to them after this) Luckily the local sab stall was selling (delicious) vegan cakes and I drank water from the bathroom (which I regretted when mid slurp, I looked over to see some dirty bastard pissing in the sink next to me!). Anyway, after ranting to everyone I met about the lost food, I relaxed enough to enjoy the gig. Oh yeah, first thing you notice outside the gig is the amount of big fuck off mohicans on display. We saw one that must have been 3 feet high. It was leaning to one side and I'm sure it's owner was too just to compensate for the weight! We don't see many in Leeds so can anyone from London let me know if you get loads regularly at smaller gigs too or if it's just the toucan crowd that just get the hair spray out when CONFLICT or GBH are in town? (Serious question)

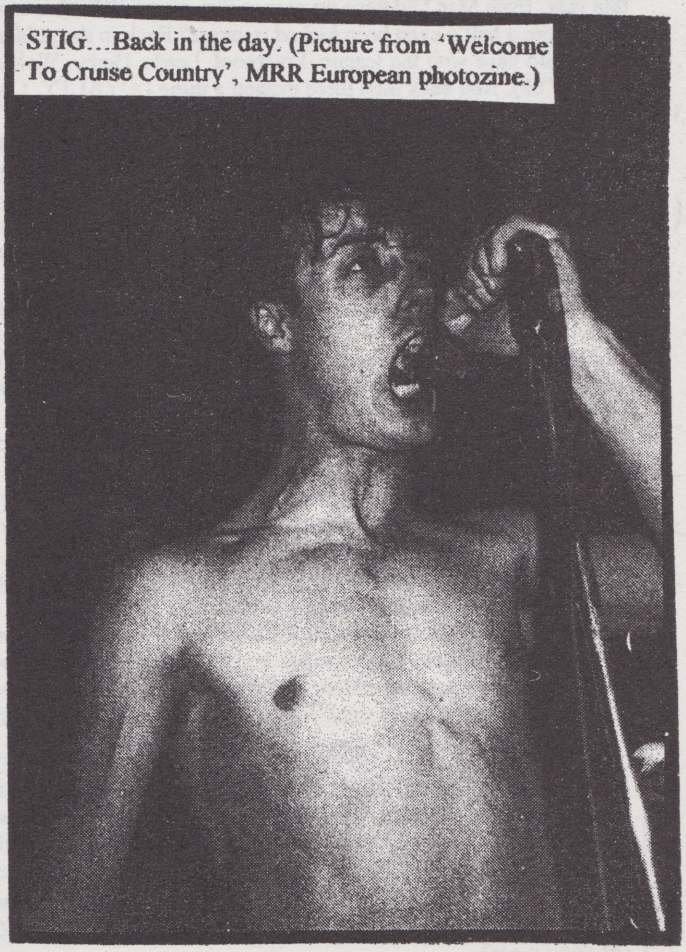
I think **HAYWIRE** played first (?) but I completely missed them if they did. First band I saw was **NO CHOICE** who didn't have a great sound but I still enjoyed their brief set. The **RESTARTS** next who went down well being local lads. Again a short set but a much better sound and plenty danced to the classics like 'Frustration'. I think it was **EXTINCTION OF MANKIND** next but I'm not keen so I didn't pay much attention...they seemed to play for as long as the last 2 bands combined...or maybe it just felt like that ?! **INNER TERRESTRIALS** played next and I've never really checked these out properly. More fool me cos they were great live. More than just the dub band I imagined them to be, plenty of tunes and sing-a-long choruses and again there was lots dancing. Was it **LOST CHERREES** next? (Forgive me if the running order isn't completely right, there was a lot of bands to remember) Anyway, I really enjoyed them. With just the one vocalist now, they played a mixture of old and new stuff and the new stuff impressed me enough to buy the last 7" (Which I recommend wholeheartedly). Looking forward to the new LP. **VARUKERS** next? With Rat hobbling on stage on crutches (He'd recently broken his leg) you wondered what to expect. Nothing but the usual basically. They stormed through their set, with Rat sneering Johnny Rotten style and stoking the crowd all the way, ending with the 3 songs I like (as predicted as they are crowd favourites), 'Soldier Boy', 'Protest To Survive' and 'Victim'. Chippie's favourites, the **OPPRESSED** next (The only band he came to see) and they were OK. A bit slow and ploddy for me and criminally they didn't do anything off the 'Anti Fascist Oi!' EP. The proper skins/fans were lapping it up though and making the security finally work for their money by constantly trying to get on the stage. Loads managed it, including Chip who looked a mixture of not knowing what to do now he was up there and happy as a pig in shit at being on stage with his 'heroes'! Mickey Fitz joined them on stage for the Slade cover and boy, does he look old! **CONFLICT** surprised everyone by taking the stage next and weirdly they had the shittest sound of the night. Couple that with the fact that they just appeared to be going through the motions and it was a very forgettable set (I'm sorry to say). **SUBHUMANS** now and they were great, playing plenty of classics ('Religious Wars', 'Mickey Mouse', 'Joe Public' and the rest) and getting lots dancing and singing along, and Dick chuntering between tracks as usual.

So after a great set it was time for what the night was all about: **ICONS OF FILTH** started playing and no one was really sure who would be singing the songs that Stig had written. It turns out that as well as singers from lots of different bands singing one or 2 numbers each, Stig's son and brother sang some too which was obviously very moving. I couldn't decide what to do for their set, should I dance or just watch respectfully? The atmosphere didn't really entice me to dance anyway, so I just stood and watched it all, different singers rolling on and off, hugging Stig's dad as they left the stage. And after all that his dad spoke to us about how he was already proud of his son but after tonight he was even prouder. He was genuinely touched by the night, and so were most people there I think, judging by the round of applause given to him.

In conclusion, it was a great night, I saw a few bands I'd never seen before and the money raised went to Stig's kids (I think?). On summing up the venue though: stupid fucking door policies, rip off drinks and security! Hardly a punk venue but where else could a gig this size of taken place in London?

The next day, wandering through East Street Market in the Elephant & Castle, we saw some great characters, like the Del Boy-esque trader showing off his CD/radio/ cassette machine like it was some new space age invention, "See, the lid lifts up...". "Ooh,", thought we, "It plays CD's"! And best of all, a stall holder with Tourette's Syndrome, blurting out "Fucking this" and "Fucking that's" to passing shoppers (who understandably where giving his stall a wide birth). How the hell does this guy make a living?!? Another thing, on the underground there's this big poster titled something like "Jesus Christ- 10 things you didn't know" (I know, it's like something out of Viz!) and amazingly at number 4 is: (Steady yourself for this revelation. Drum roll please...)"He is the son of God"!!! Crazy fucking Christians!

STIG- R.I.P **FORUM- FUCK YOU!**



STIG...Back in the day. (Picture from 'Welcome To Cruise Country', MRR European photozine.)

BIGGER BANDS = BIGGER EGOS?

Reading the AGAINST ME! Interview in 'Rancid News' #7, I was a little surprised to see them not discount the idea of signing to a major.(They didn't say they would, they just seemed to leave the option open, just in case they decide to at a later date so they wont have to explain themselves for their about turn.) Now don't get me wrong, I'm not one of those nutters who would slash their tyres for signing to 'Fat'. I don't really have any problems with 'Fat'. They're just a big punk label with some good and a lot of shit bands on. But the signing to a major thing for bands who come up through the DIY underground, it just annoys me when bands think it's their choice. They forget that they wouldn't even have the choice to sign if it wasn't for the hundreds/thousands of people working hard for the good of the DIY scene that helped them get where they are. I'm not just talking about kids buying records. What about people who gave them gigs early on, interviewed them in zines, put out records, played with them, etc. We're all part of this DIY punk scene together. Everyone involved is equally important, yet it's always the people who can play instruments who get the chance to sign to the devil, go for it and then come out with some crap excuse. Excuse me for sounding like one of those cheesy youth crew bands, but it really does feel like they stab us in the back. "Thanks a lot for the ride to the top guys, now fuck you!". The worst thing for me about signing to majors is it's making it acceptable that the multinational companies can get in on OUR punk scene. The more bands who sign to majors, the more diluted it makes the punk scene and message look. Surely any band with an ounce of integrity should just tell them to fuck off without even having to think about it?! And if you're on 'Fat' you don't need to consider it anyway, do you? Fucking ERASURE were on an indie and look how many records they sold! To quote CITIZEN FISH: 'This culture, your culture, our culture is not for sale'. Too fucking right!!

And then STRIKE ANYWHERE interviewed in 'Time Bomb' zine said they didn't care that the skate video they had a track on was sponsored by McDonalds, as long as they were getting their message out to the kids. What fucking message? The message that this political band is happy to endorse a skate video sponsored by McDonalds?! Ooh, great message to take to the kids guys! Hope you feel proud at helping to create the next generation of McSkaters!! The bigger the band become, the crapper they become! It seems when a band is small they don't get the dodgy options thrown at them, like signing to a major, so it's easy to say "Fuck major labels, we'll never sign". But once they get more popular, sign to a bigger punk label, do bigger venue gigs, then they reach more moral crossroads, like should they turn right and sign with the man, or put a track on a video sponsored by a company you've previously condemned (for example!). If FUGAZI can get as big as they have without compromising, it shows it is possible. To quote Deek (OI POLLOI) "The medium IS part of the message". If there's multinationals involved in a message against multinationals (!), then how on earth can you be taken seriously?

OLD MA PIGBITE'S WEATHER FORECAST SERVICE

Those townies never get the weather right. It doesn't matter if there is high pressure coming in from the Atlantic and a cold front pushing isobars to the north. What matters is that my seaweed has been wet for a week now and farmer Brainfeed's cattle have been on their arses every Thursday for a month. It can mean only one thing...

For a forecast you can trust, phone Old Ma Pigbite's rural weather line on 0898 55 44 55

Calls cost 2 groats per minute and a florin for authentic farmyard background noises, including cows been shot out of their nests and the pitiful bleating of terrified lambs, freshly seperated from their mothers

An Obligatory Football Rant!

Fuck the Premiership and all it's become! Fuck Ruphert Murdoch and Sky for they're the bastards that really started this filthy money era of the game, that's when it all went pear shaped, when that fucker got his greedy paws on the exclusive rights to show live games. It's not about building the best team from the base up anymore, utilising the local talent and bringing players through the youth system. If you want to win the league, you have to have the most money to buy the best players in the world. Everyone knows either Arsenal or Chelsea are gonna win it this year. Even Man.Utd have no chance this season.(Which is obviously one plus!!) Where's the excitement in knowing 50/50 who's gonna win before a ball's even been kicked in anger? Back in the golden age of football, the 60's and 70's, it could have been any one of 8 teams who could have won the league: Liverpool, Leeds, Derby, Wolves, Everton, Spurs, etc...it was far more exciting (So I'm told, I was only born in '69). And back then there existed a thing LOYALTY. I know today's spoilt brat players don't have a clue what that concept means but taking Leeds for example; The great Revie team of that era, most of the ever present names played for Leeds for between 10 and 20 years! You joined a club and that was that. Now the stars just want to play for the 'best' teams. No more dreaming of growing up and playing for your local side. Now they want to play for Real Madrid, Barcelona and Man.Utd. Look at Wayne Rooney...could have played for his boyhood heroes, Everton for £30,000 a week!! But no, the greedy bastard has to move to scum for even more money. I mean, I think I speak for most people reading this who are into football, when I say I would play for my boyhood heroes (Leeds) for nothing!! Or at least a living wage, you know what I mean?! It's just beyond me how greedy people become. The more you get, the more you want. Money doesn't buy happiness, it just buys you more greed!

And Alan Smith, ex- Leeds hero, local lad done good, always gave 100%, when interviewed in magazines, he said he could never play for Man Utd (Being our rivals...then), then what happens? Leeds get relegated and before the season's even ended, he's been linked with Scum Utd and not long after , signs. This is a Leeds fan who's stood on the terraces, chanting anti Man Utd songs with the kop...How could he do it? Sign for the team he grew up hating? It's like a hunt sab, sabbing their local hunt season after season and then one year, just joining the other side and riding with the hunt!

The game's just been corrupted by big money, those with the most, win the most, and if they don't do it straight away, sack the manager! The bastards have got us by the short'n'curlies and they know it. They can fuck it up as much as they like to make themselves even more money, and the fans will still show up every Saturday (or Sunday, Monday, Friday!) and fork out stupid money to watch greedy, spoilt brats who probably couldn't give a fuck about the club as long as they've got their mega millions, fast cars and a nice house in Linton On Ouse! Because (for our sins) WE ARE FUCKING LOYAL!

And obviously now Leeds are in the Championship (with the scummy sponsors whose name I'd rather not use!) I can look down my snooty nose at the 'money, money, money league' and 'Tsk, tsk, tsk!' at the amount of money they spend. Leeds signed about 10 new players since the season ended, most of them free transfers and a couple for a couple of hundred thousand pounds. "It's a different league Brian". Actually it is a different league. What used to be good old Division 2 is now the (I'll say it only once!) 'Coca-Cola Championship'! It makes it sound like a big European competition. And what was once Division 3 is now 'Coca-Cola Championship 1'!! It's confusing. It's fucked up. But it's still in our blood so we're stuck with it. Eee, Nat Lofthouse would turn in his grave

BALD CACTUS DISTRIBUTION I nearly called time on the distro side of things recently. Orders seem to be going down, especially political mags and books. I was really close to winding it up. I mean I have been doing it for 17 bloody years. But the more I thought about it, the more I realised how big a part of my life it is and how much I'd miss it. And lots of good, non profit distros have fallen by the wayside lately. If many more go, the kids'll have no cheap, alternative place to get their goodies from. So I'm not jacking it in, I even have a basic web space now. Go to www.baldcactusdistro.co.uk for a fairly up to date list, or send me an SAE for the latest printed list. If you've never ordered owt off me before, I'm cheap, quick and reliable. I've got CD's, vinyl, books, zines and booklets...what have you got to lose in checking it out?

NO SUBSTANCE

NO SUBSTANCE PLAY INTENSE, FAST PUNK IN AN F-MINUS TYPE OF WAY. THEY'RE RELATIVELY NEW AND A PART OF THE FAMED SOUTH COAST SCENE, SO I DECIDED AN INTERVIEW WAS NEEDED. ANSWERS BY RUSS. READ ON:

Q1: Looking at your band picture, you're pretty young? So how did you discover this punk/ hardcore thing? What gig/ band/ moment made you realise "Fuck, yes, this is for me!"?
R: Well. We're 21, 19 and 19 (I think) so I guess we are pretty young! I think that's the only reason we can play so fast and not put our backs out. Old boys take note. I can't speak for everyone here but I know we mainly got into punk through the bigger bands that emerged around the '95 time, like GREEN DAY and OFFSPRING and just dug deeper from there. Music has always been a massive part of my life, but that album 'Dookie' just made me go "Fuck me, what the fuck is this music?!" I'd never heard anything like it before and it just blew my mind wide open. Then local 'Oomf' gigs like DISCOUNT and BLUETIP made me realise there was decent gigs in the area, but it wasn't til the last couple of years when I really got into the DIY side of punk rock. I got into this because of the sheer amount of local gigs round here, the bands and all the effort people put in locally

Q2: Is there a real buzz about the SoutHCoast scene and what's the best thing about being part of it? There does seem to be a lot of bands and zines coming out of the area. Who are your favourites and which crop of youngsters should we be looking out for next?
R: This is a difficult question to answer because it's to become ungrateful of something when you have access to it so regularly and easily. But playing out of town made me realise just how many decent local bands (Portsmouth, Overton, Southampton...) bands we really have. Zines too. It's amazing when you think about it because there's so much choice when putting on gigs, and still everyone manages to play every fuckin week! There's a good variety of styles too, keeping it interesting. And there's labels (Red Crayon, Millicpeed, Cat'n'Cakey) to release the bands. Yeah it's a good place to be I guess. INTENT are a band worth looking out for at the moment. They're awesome. As well as WRECK OF OLD '98.

Q3: Being in the South do gigs in Southampton involve lots of expensive shandy swilling and softie ballet dancing?! What Northern stereotypes do you have of us in Leeds , and from your Northern tour, did you find any of them to be true?
R: We drink John Smiths and fight. We also ballet dance for kicks. From our Northern tour we learned that all Northerners are soft as fuck and we, the SoutHCoast punks, challenge you to a duel.

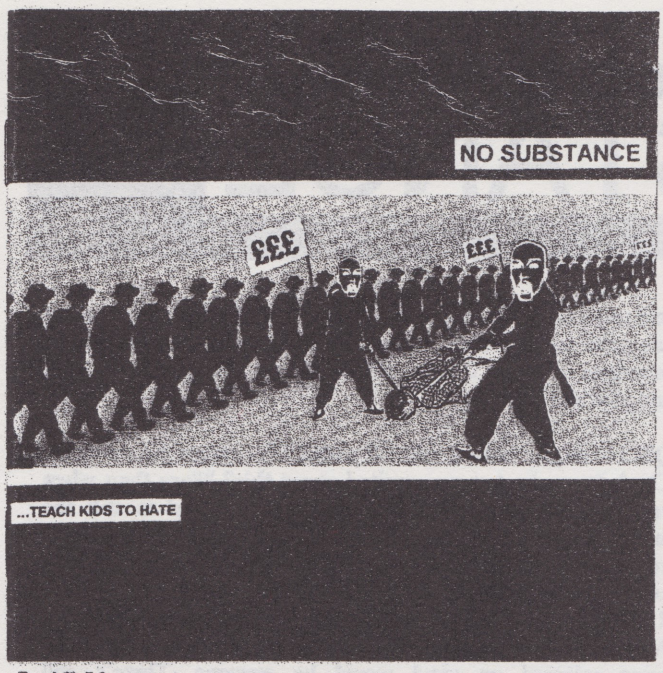
Q4: Your CD inlay artwork has a nice, punk as fuck, cut and paste style to it, which I have to say I prefer to computerised art any say. Was this deliberate or where you just restricted due to limited resources? Is the artwork an important part of the overall package?
R: Yeah the artwork is important I think because it can give an impression of what the CD will sound like and also you can put a message and attitude across with the choices you make in what you put on the cover and inside the sleeve. The artwork, for me, is part of the whole creation along with the music inside. It's not as important as the noise on the disc, but it does make a difference. I'd choose cut'n'paste over computerised any day of the week and use it with all posters and flyers I make. The CD artwork is the first time I've ever done anything like that and so I just kinda went for it. Some kind of crazy experiment. The cut'n'paste method makes the whole package seem so much more real and adds a personal touch, it makes it look like a lot of effort has gone into it. And it doesn't rely on fancy printers and art programs to make. Get a word processor, a pen, some scissors and glue and create.

Q5: I hear you have a split EP with CDS coming out on Town Clock Records. Are you excited about this? More than when you released your CD? Cos let's face it, vinyl is still the format that has that special feel about it. Or if I'm right and you are dead young, are you CD buying kids who wouldn't know how to operate a turntable if you saw one?!
R: Well CDS have fuckin broken up! **(I know that now- Andy)** What a swiz! We were so excited about this record because, yeah, being released on vinyl would be amazing. There's still something in the pipeline with Town Clock, maybe with a new Mez/ Nogs band or maybe with someone else. We can't fuckin wait. You can't really beat the excitement of the CD because it was the first proper release we've ever...uh, released! But we've always wanted to do a seven inch. Cuz...you know, it's a seven inch!



Q6: Do you consider yourself a punk or a hardcore band? (or neither?) And I notice that your lyrics aren't overtly political. Do you try to avoid blatant sloganeering and would you call your band political? What about as individuals?
R: We don't tend to label ourselves as either, but if it came down to it we'd call ourselves a punk band. It's not something that we've ever talked about really. We're normally billed as fast punk, never hardcore. NO SUBSTANCE was never intended to be an overtly political band. The lyrics reflect whatever we/ I was thinking at the time and wrote it down. There are some political songs though, for example; 'Nothing Worse Than Share', which is about the way people instantly reject anyone seeking asylum in this country, and label tham all as greedy con artists who are out to take our jobs... which is insane if you actually think about it. They shoot them down for wanting a better life which is what we're constantly told to do by schools, parents and adverts throughout our life. I'd rather my tax money be spent on putting up and feeding refugees that on bombs and war. No question. There's others too which are about not taking everything on TV for granted as truth, and other things. As far as we go as individuals, we are all different, but we generally fall left of centre and don't condone racist/ homophobic behaviours and attitudes. I try to watch what I eat and buy.

Q7: What do you think of 'Punkvoter.com'? And voting in general? Will you vote in the next election? If so, for whom and why? Has it come to the ridiculous point where the left would rather see the Tories get in than have Blair in again?



R: All I know about Punkvoter is that it was started by Fat Mike and lets punks air their views on recent events...I haven't ever used it and don't really know what it's all about, so I really can't answer that...Will it make any difference if there's some more polls on the internet? In the last election (local and European) I voted Green. I also spoiled my local ballot. I voted Green because it was a case of either airing my view or not...so at least my vote was there and not anywhere else. So I went for it, but to say that I believed it would change anything would be a lie. I see the state of the voting system to be a big con to be honest. It's like 'What flavour shit would you like in your sandwich?' **(Only punks could put it so eloquently!!- Andy)** I have no preference over who may be in next, unless the Tory leader will end the occupation of Iraq, in which case that would be a reason to vote for him. I hate to be a total cynic, but I don't believe that the population can ever air their views from a choice of party A or party B. How can 60 million people be divided like that? I probably won't vote. Some people say that if you don't vote and want things to change, you're an idiot because you're not doing anything to change it. I'd say that you're equally idiotic and deluded to actually believe that voting will change anything. Does it matter who the prime minister is when the corporations and governments are still making their own choices behind closed doors anyway? Is he not just a figure head to aim abuse at while all the important decisions and deals are going on elsewhere?

Q8: Did you witness the coppers twatting the hunt scum outside parliament? Be honest, were you taking sides and if so, who were you rooting for? (I'll admit I was cheering on the cops!)
R: I missed it! Heard all about it though. Anyone who takes a life and calls it sport is sick in the end and is no friend of mine. Fucking twat those murdering cunts! Up the filth!!

Q9: Any last words? Where from here?
R: Yeah thanks for the interview! Sorry if the answers are a bit sketchy...I'm very tired. We have a CD out on Milliepeed called 'Teach Kids To Hate'. It's £4. Post paid to 3 Cedar Gardens, Portswood, Southampton, SO14 6TG and has 15 tracks. Oi oi oi. keep an eye out for the seven inch sometime...NO SUBSTANCE just keep going I suppose. Write some new songs, release another record, tour again and lose a load more money! And why the fuck not?!

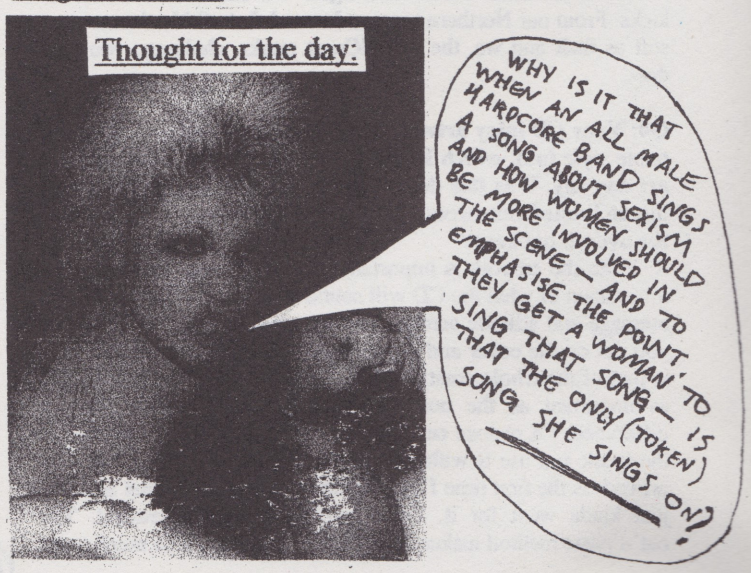
www.nosubstance.tk
www.milliepeedrecords.co.uk

NO SUBSTANCE:
3 Cedar Gardens,
Portswood,
Southampton,
SO14 6TG
UK.

BOOK REVIEW

NO RETREAT, The Secret War Between Britain's Anti-Fascists and the Far Right
by Dave Hann and Steve Tilzey.

Anyone who's ever been involved in the fight against fascists won't need to be asked twice to read this book. From the picture of a nazi getting a kicking at Hyde Park in '89 on the cover, you know this is gonna pull no punches (excuse the pun). It's the detailed story of how the 2 writers got involved in fighting fascists, starting in 1977 and the famous 'Battle of Lewisham' and the almost unbelievable way in which Dave first came across the battle between nazis and the anti's. In those days it was the Anti Nazi League doing all the scrapping, (believe it or not!) They were totally different to today's middle class, sing-a-long organisation. Dave takes us through various nazi kickings and anecdotes up to the mid 80's, where Steve takes up the tail. It gets more interesting for me here because, as the writers are based in Manchester, a lot of the activity is centred around the north and as it goes into the 90's, there's a few events I was on, including the time we nearly had to fight the entire Burnley football hooligans! (Fuck, was I glad to get out of that town that day?! Luckily Burnley won, which I think put them in a better mood!). Some of the fights make you laugh, mainly because of how soft the nazis are proved to be time and time again when they come up against determined resistance to them. Tales of them fleeing for their lives or begging are common place, and Anti Fascist Action (AFA) /Red Action always seem to come off best. If you didn't know, you'd think they were been economical with the truth but as someone who's been on AFA events, I can guarantee we never came off worse, a fact put down to us been more determined, organised and that we had belief in what we were doing, despite being numerically disadvantaged on many occasions. Some of the best anecdotes include the 'Main Event' at Hyde Park in '89 where nazis were getting battered all over the park and a mini bus of 'em got trashed on 3 separate occasions! And when some AFA lot went out for a meal and stumbled upon the Screwdriver drummer and a friend in the same restaurant, one of 'em tried to dive through a serving hatch to escape, only to get stuck and get his arse repeatedly stabbed with a fork! And of course there's the nazi who sauntered over to a mob of AFA thinking they were his lot and said, "Alright lads, I've come to kick in some reds"....(Whoops!!) He will no doubt be remembered by those who were there for a long time. (You might have seen an AFA sticker with him on, mopping blood from his face with his Union Jack!!). This book is full of fighting and nazi kickings but they explain that they're not trying to say how hard they are, just what an important role combating nazi filth played in keeping their morale down, numbers down, keeping them disorganised, always looking over their shoulders and ultimately getting them off our streets and rethinking their whole strategy. I couldn't put this book down and if anything, it's filled me with regret that I didn't do enough when I had the chance. I sort of wish I could go back 12 years or so and do it all over again properly. Milo Books, 10 Park St, Lytham, Lancs, FY8 5LU. Info@milobooks.com



'NOISE IS FOR HEROES!'

I WALK THE LINE 'Badlands' CD

This is an amalgamation of Finish bands, WASTED and MANIFESTO JUKEBOX. I don't know much about the latter except that they grease their hair back and rock (And I mean they rock in a rock'n'roll kind of way, not 'They fucking rock!'). But I love WASTED and thankfully this has a big WASTED feel, especially since it's their singer. Think of the natural progression their 3 albums have taken and imagine this is the 4th but add a keyboard. It's slower than previous WASTED stuff and more rocky but still catchy as hell. Don't be thrown by the first song, a mellow PIXIE-esque number, cos it kicks into gear straight after. It seems to fade away a little towards the end but the first 8/9 songs are great. 7/10. Boss Tuneage, P.O. Box 74, Sandy, Beds, SG19 2WB.

"THE BOSS TUNEAGE INSTANT SINGLES COLLECTION Vol 2" CD

This is a great idea to utilise CD's to their fullest potential, 6 singles worth of tracks from 6 different bands all sold at the price of one 7". Nice one Aston! But, unfortunately, this been Boss Tuneage, the majority of this is God awful pop songs. BEAUTY SCHOOL DROPOUT been the best of that particular bad bunch. The rest of the stuff I could only listen to once were ROPE, INNERFACE, SKEETER and IN HARMS WAY. Not a good song between the lot of 'em. Even INNERFACES cover of 'Hanging On The Telephone' was shite. Thankfully Japan's BABY LITTLE TABLETS saved the CD from been a total disaster, by playing some decent melodic punk that reminded me of DOUGHBOYS and a little of another good Japanese band, THUG MURDER. Overall 4/10. Boss Tuneage.

MILWAUKEES- 'Angel With a Knife' CD

Grunge rock, indie rock, too nice vocals, picking up music awards and regularly selling out a 'legendary' indie rock club in New Jersey. Have I got anything good to say about it? Yeah, it's never going on my stereo ever again!!! 1/10. Boss Tuneage.

TEXTBOOK- 'Smoke 'em if You Got 'em' CD

More nauseatingly nice indie guitar music courtesy of Boss Tuneage, no lyrics but looking at the song titles, that's probably a blessing. God, you really have to wade for Aston's crap to get to review the odd gem! 2/10. Boss Tuneage.

LUNASUIT- 'Summer Season' CD

I didn't even know these were still going. It's years now since their CD on S.I.D. records. If you remember that, this carries on in the same style. Sugar sweet, melodic, pop punk with female vocals. They used to remind me a bit of SOFA HEAD but I'm not so sure now. It's OK but nowt to get me over excited. 5/10. Boss Tuneage.

BENNY- 'All Things Come To An End' CD

This is the not very serious band's final swan song and to be honest, though they may have raised the odd wry smile, I doubt there'll be any tears shed or suicide help phone lines set up.(Since WAT TYLER, it seems pointless trying to be a comedy band as you'll always be inferior to them). The first 3 songs on here aren't very spectacular, just average tuneful pop punk. It gets more interesting when they do a couple of country and western tunes that, given the right amount of alcohol and if they did more gigs, may even have got me on the dance floor! 4.10. Boss Tuneage.

EXIT CONDITION- '1988-1994' CD

Wow! I didn't realise these had done this much stuff. I've still got the 'Bite Down Hard' 7" cos the title track is a classic and it's great cover art too. This CD compiles that EP together with a Peel session, an LP (which I had no idea existed) and some comp tracks. Like SNUFF, they played what was a popular style of that time, a sort of hardcore pop punk sound with sing-a-long choruses, memorable tunes and bags of energy. I remember them and SOFA HEAD recording a split LP of each others songs but I don't think it ever saw the light of day? (Not surprisingly, they do sound like SOFA HEAD in places) This CD comp seems to fade away towards the end but the EP is still great and the LP sounds equally good too. 7/10. Boss Tuneage.

ANAL BEARD- 'Din Noir' CD

I've seen plenty of indifferent to bad reviews of these Brighton fools but they remain undeterred by it all and here we have a new CD of FALL mental music mixed with a not quite as funny WAT TYLER style of lyrics, in fact the lyrics come across as mostly weird. Think of HALF MAN HALF BISCUIT without the minor celebrity references also. This, like most BEARD stuff has some stand out songs and some too weird to play again. Best ones for me have to be "I Feature (Prominently) In Three Blyth Power Bootleg Videos" (Ironic since the singer is the bastard offspring of Josef Porter and Lee Evans!), "A Date With Vinylman" and "Eight Of Spades" (I Don't Want To Live With Trevor!). It's a laugh and I can play it when I'm in the mood but they're still predominantly a live band. 5/10. Boss Tuneage.



PILGER- 'These Times' 7"

Before you even play this, you know it's gonna be special and one you'll want to look after. From the skulls of victims of genocide on the front, to the www.nosweatapparel.com ad on the back, through to the anarcho syndicalist red/black vinyl, this record bleeds politics. Musically it carries on where the CD left off. Short bursts of U.S. inspired, old school hardcore with the short but to the point lyrics almost talked to you. Think 7 SECONDS without the "Whoah.." backing vocals. And if, like me, you love the HOUSEMARTINS, you'll be pleased to hear a hardcore rendition of the classic 'Sheep'. Great stuff. 8/10. Peter Bower Records, P.O.Box 132, Leeds, LS6 2RR.

MINGERS- 'Universal Disarmament' 7"

After 2 CD's it's nice to finally own a piece of MINGERS vinyl-green too, for all the collectors! And inside the awful cover is probably their best stuff yet. There are some songs I've heard before ('Violence', 'Live For Today' and 'Fuck Class') but they've got a much more powerful sound here so you can appreciate them more. Fast punk that'll also keep the hardcore kids happy. Talia's voice never sounded 'so fucking angry' as at the end of 'National Cunt' and you can't help but sing along to '0845-Kill-Kill' at the end of 'What It Takes' (About joining the army). Buy this EP to sample some classic, angry Leeds punk, that'll leave you breathless. See 'em live and 'eat mic' as you sing along! 7/10. Peter Bower Records.

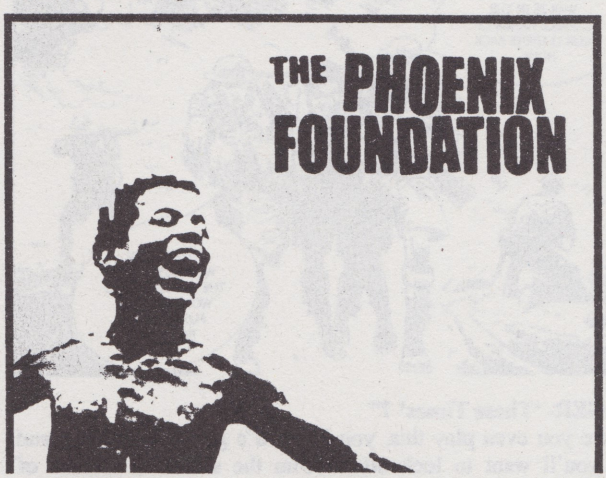
"INNER CITY BLUES" comp CD

20 tracks from 20 different Leeds 6 musicians and to be honest, I can't see how this could sell many outside of that particular area. It's a complete mish mash of musical styles, from a couple of punk ones (BROKEN ACCES and PRAY FOR HAYDEN) through to some rap, acoustic, indie and the obligatory bloody poetry track! It was a pleasant surprise for someone like me who doesn't know much about rap, to see some decent lyrics on some of these, (eg: The media and Blair) If you like all types of music, maybe you should give this a go. It's not for me though so I'll send this to someone who'll appreciate it. 4/10. Contact: encyclomaedia@hotmail.com

"NEWEST INDUSTRY: A COMPILATION 2002-2004" CD
You wont be surprised to learn that this has songs from all the bands N.I have released so far. Stand out stuff includes FOUR LETTER WORD's 'Johnny Foreigner', a new NO CHOICE track ('Gun') and a couple of tracks off the forth coming new ANNALISE LP (Looking forward to it). Other bands on here are: PHOENIX FOUNDATION, ENABLERS, NRA, BEDFORD FALLS, I EXCUSE, SHONBEN, BLACK COUGAR SHOCK UNIT, CAN'T SAY, FIFTH HOUR ZERO, PANTHRO UK UNITED 13, PAPERBACKS and SEDACED. Overall 4/10. Newest Industry, Unit 100, 61 Wellfield Rd, Cardiff, CF24 3DG.

SEDACED- 'Eh' CD
I can't think of much to say about this really. It's pretty forgetful pop punk that just plods along with no memorable hooks, choruses or anything. File under 'background listening'. 4/10. Newest Industry.

PHOENIX FOUNDATION- 'We Need To Make Some Changes' CDEP
Melodic HUSKER DU/LEATHERFACE inspired stuff that just plods along really. It doesn't really do anything to grab my attention. I like the cover art but as they say about judging things by their covers...
5/10. Newest Industry.



FOUR LETTER WORD- 'Like Moths To A Flame' CD
This is one of those packages that once opened, made me shout a fist clenched "Yes!". These have consistently been one of the best UK bands since their debut 'Words That Burn' EP which was probably about 10 years ago now. This CD opens with the storming 'Scared Of The Dark?' which sees them at their best. The rest of it contains nods to numerous old U.S. bands, including HUSKER DU ('These Things Take Time'), DEAD KENNEDYS ('Freedom Fries'), BLACK FLAG and FEEDERZ. Also included on this 13 tracker are the best 2 tracks of the last 7" ('Crimewave!' and 'Johnny Foreigner') and the expected hidden cover at the end is 'Suburban Refugee' by the LEWD. The package is completed by a nice booklet with lyrics and art by Welly. For me they'll never capture the feeling of 'Zero Visibility' but this is still a winner. 8/10. Newest Industry

SICK 56/ HIGGINS ++- Split 7"
This was one of those items sent for review where I thought; Uh oh, this'll be pretty forgetful. But, surprise surprise, both sides are much better than expected. HIGGINS ++ does a cover of 'California Uber Alles' called 'Cool Britannia Uber Alles', about the Iraq situation and Blair's role in it. And bugger me! If Andy hasn't been listening to the advice in reviews of his CD. It starts off like his regular acoustic stuff and just at the point where you're thinking 'Ooh, could do with some drums to spice it up', BANG! They and the song thump into life, so you get a pretty good version of a classic song. And where SICK 56 didn't move me too much previously, these songs offer definite improvement. The first one ('Violence') is like the best CHAOS UK stuff and the second ('Crash & Burn')is like 'ACAB' era CONTEMPT. This is a fat piece of pink vinyl and comes with an Andy Higgins article on Iraq ('The Truth Behind The War..'). Very interesting piece to make you think/ mad, nice package and overall, some decent punk rock into the bargain! 7/10. JSNTGM, P.O.Box 1025, Blackpool, Lancs, FY3 0FA.

PATIENT ZERO/ HRYDJUVERK!- Split EP
PATIENT ZERO give you 6 bursts of all out thrash which reminds me of EGGRAID and BOXED IN.. Decent lyrics including one song title, 'How Can We Expect To Change The World When We're Surrounded By Fucking Idiots?'. HRYDJUVERK! Are from Iceland and play the sort of crust you'd hear in Finland...or hell! Grinding, screaming crust. Again, decent enough lyrics just musically this does nothing for me. They do a DISCHARGE cover too, but then who doesn't? 4/10. Holy Shit Records, c/o Zandor Records, 145-149 Cardigan Rd, Leeds, LS6 1LJ.

DEAD AFTER SCHOOL/ CHRISTIAN BLOOD- Split CD
D.A.S? Fuck me, is this IMBALANCE reincarnated?! It sounds just like them, right down to the vocals. There's slightly more emo type screams of anguish and metal rock out riffs but overall, this is sound as fuck hardcore and if you yearn for the days of IMBALANCE again, get this and scratch that itch! C.B.? Well, as the saying goes, after the (CHRISTIAN) wedding comes the (BLOODy) funeral! Good anti religion sentiments but, (God help us) it's done to horrible bloody metal with grunt'n'growl, neanderthal vocals. If this is what drinking Christian Blood does for you, I'll stick to my flagon of atheist juice thank you. For 14th century grave diggers and 13 year old manic depressives only!! DEAD AFTER SCHOOL get 7/10. CHRISTIAN BLOOD get a pox/10 (And they should be grateful too!) Cat'n'Cakey Records, 20 Poyntz Rd, Overton, Basingstoke, Hants, RG25 3HJ.

JETS VS SHARKS- 'Our Bodies Our Anchors' CD
I was well chuffed when this turned up for review as I'd wanted to hear it for some time. Well, I can tell you that after all the hype I was quite disappointed at first (blame the hype not the band) but I soon got into their particular brand of hardcore that draws influences from many bands. Sometimes it's screamed and thrashed at you, other times more melodic but always with passion. Imagine DEAD INSIDE crossed with FUGAZI. They're getting rave reviews everywhere I look but by the sounds of things, they should be keeping their feet firmly on the (DIY under) ground. 6/10. Catncakey.



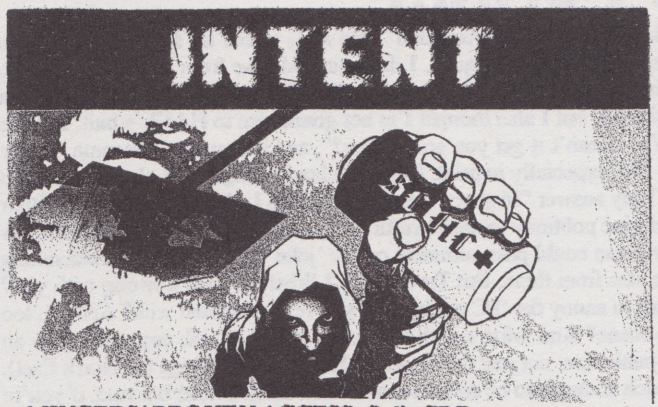
CHILLERTON- 5 Track CD.
Bloody hell, another South Coast band. All the Leeds bands seem to be splitting up and I'm getting hods of South Coast stuff to review! This lot have a pretty unique sound. tuneful, rocking, chunky hardcore with two vocalists; a melodic female one and a more hardcore male one, and they compliment each other pretty nicely. The overall sound brings together bits of LEATHERFACE, FUGAZI and DEAD INSIDE. I thought they'd be just another LEATHERFACE clone so it was a pleasant surprise to hear this. 6/10. Cat'n'Cakey.

PLACIDSTORM/ KILL WINTER- 'Strike The Hour Of Midnight' split CD.
I thought after the success of the once joke band, SEND MORE PARAMEDICS, someone else would try their hand at the horror/ zombie genre...and here we have two bands on one horror themed CD, which I assume was released to coincide with Halloween since it came a few days before? Between the bands we have song titles like "Zombie Roller Disco", "Dig Yourself A Grave", "Curse Of The Dawn Treader" and "The Wasp Factory", so you get the general picture. I'm not sure if this is a one off or whether either of them intend to carry on the theme indefinitely. And if that's the case, how long can it work without getting tired? I think for PLACIDSTORM, imagine a more hardcore CRAMPS. Whereas KILL WINTER are just generally crunchy hardcore with screaming (at the horror of it all!?) vocals. They remind me in places of STALINGRAD. 5/10. www.catncakeyrecords.com



PILGER/ BIFF TANNEN- Split 7"
Wow, this is the 3rd PILGER stuff I've reviewed this issue. Talk about consistent. The cover from both bands is a bit cak. PILGER's just says 'soutHCoast' in big letters and BIFF TANNEN's is pictures of the band live. Musically PILGER give us more of the above, though it seems more powerful, with songs about domestic violence, kids self harming (Now that's gotta be a first!) and war. BIFF TANNEN are a good band to share a split with cos they've also got an old school sound but they're a lot sloppier, rougher round the edges and just 'fuck the production'. But that works really well. Just turn up the volume and it's like listening to bits of 'Flex Your Head'. Again, lyrics are short and to the point. With song titles 'Be What You Want To Be', 'South Coast' and 'Fuck The National Front', I don't need to go into details, do I?! 7/10. Suspect Device, P.O.Box 295, Southampton, SO17 1LW.

INTENT- 'Double +' CD
I think these South Coast lot are influenced by New York HC. The cover depicts a hooded lad in a basketball court holding aloft a 'double +' battery with 'SCHC' emblazoned across it (I guess 'no negativity' is the message here?). The music is mid paced to faster hardcore with good, shouty sing-a-long bits. I couldn't tell you if they were a macho band but the vocals and chugging guitars give it that SICK OF IT ALL sort of feel. I actually really like this but I don't think this review is doing it much justice! The back picture has the best positive image cos it's a gig photo and the 'kids' are literally that! (Is it one of those famous youth club gigs?). "Given" and "Posi Pit Crew" are particularly good tracks. 7/10. Suspect Device.



MINGERS/ BROKEN ACCESS- Split CDR
Looking back at the MINGERS 7" review, I now have to say that this release probably captures their real sound better. 4 songs about companies who peddle junk food, the mentality of war, self mutilation and the love of music. I think 'Future Plans' is one of my favourite sing-a-long-a-minger numbers ("Why can't you understand? Oi Oi Oi, music is my love, my life, my reason for existance"). Alex is given free reign to go for it with his squeaky guitar breaks, something you don't notice so much on the 7", and much as I want to see the total eradication of all guitar solos, this is, I think, my favourite MINGERS stuff to date. BROKEN ACCESS offer another side of the Leeds scene with short blasts of DROP DEAD style hardcore with gruff vocals. Lyrics deal with hardcore bands singing about shit, the media and shit jobs (to name a few). It's OK but I have to be honest and say if this wasn't on a CDR with the MINGERS, I probably wouldn't play it. Mingers: 7/10. Broken Access: 4/10 Band@themingers.com or www.geocities.com/brokenaccess

NO SUBSTANCE- 'Teach Kids To Hate'
No bullshit, stripped down to the bones, hardcore punk rock from the infamous SoutHCoast scene. This is how you want it when you just want to thrash around while making the tea or something! Reminds me a bit of F-MINUS. Lyrics sung with passion and I'm sure there'll be plenty of fists in the air when they play live. Fool that I am, I missed 'em when they last came to Leeds. Next time though...7/10. Milliepeedrecords@hotmail.com

"DIRTY HALF DOZEN" comp CD
This is a 6 band compilation from the South Coast. Best bands are easily PILGER and INTENT who both pump out some class, fists in the air, old school hardcore. The rest didn't leave much of an impression on me. HUMANS THE SIZE OF MICROPHONES (Stupid name!), CIRCUS ACT and DISOMA all seemed to merge into one band of rocky, emoness. Then the CD ends with a strange, HAWKWIND like track from YOU'RE SMILING NOW BUT WE'LL ALL TURN INTO DEMONS. Not as good as I expected but like I say, some quality from PILGER and INTENT. 5/10. www.milliepeedrecords.co.uk

LA MANO CORNUDA- CD-R
Despite the name, I think these lot are from London? They play pretty neat, basic punk rock that sounds like it would have gone down well in the 70's, with proper 'snotty' vocals, guitar solos and everything! I can't think of anyone to compare them too but if you like 70's/ early 80's punk, give it a go. 6/10. Milliepeed Records.

CIRCUS ACT- 'No History, No Consequences' CD
I have to say this just annoys me. It's like FUGAZI with abrasive guitars and distant vocals. Add to that the odd tempo change and breaks and it just doesn't flow enough either. No, not for me at all. 3/10. Milliepeed Records,



APOCALYPSE BABYS- '7" Plus!' CD
I'm think there's some penis pun in the title but I can't make out the picture on the cover so I can't be sure... Anyway, I used to hate this band and when I got this through the post, my first reaction was a groan. I think it was the voice and those posey pictures of them with shades on that used to put me off. But, surprise surprise, time has mellowed and changed me cos now I like it. Very RAMONES influenced melodic punk (The first track is even called '1234'!) with a bit of 'Nobody's Heroes' era SLF thrown in for a good measure. And when I remembered what great tracks 'Cops 'n' Robbers' and 'I Don't Wanna Be A Nazi' actually were, I promptly sent off for the original vinyl. As you may gather from the title, this is a comp of all the 7"s they've released, so if you missed a few and this reviews tempts you, you know what to do. 7/10. Cheque for £7.50 to:'C.Goodwin', Apocalypse Babys, c/o Vinyl Vera Records, 23 Monsal Drive, South Normanton, Derbys, DE55 2BG.

XTHE EDGERX- CD
This is James's (BELLIGERENT DECLERATION singer) rap project. I like *some* rap but I never really explored the rap scene much. James says there's a vibrant DIY underground, just like with punk. It's alright and you can relax and get into some of it. The lyrics are from the heart and the whole package is done in a very anarchic way, with red and black flags and pictures of riot cops. There's one song about violence and it's done in a way to make you feel uncomfortable, and going on what I've read from James, it's the sort of person he used to be and is capable of becoming again, so you know it's sung with conviction. Another one, about his fiancé and how he feels about her is... well, put it this way, you wouldn't want your mum listening to it with you! If James performs as he does with his HC band, it'd be interesting to see him do this live. 6/10. Xthe EdgerX, c/o 6K Vision Records, Hut 10, County Hall, Northallerton, N.Yorks, DL7 8AE. Xtheedgerx@btinternet.com

4 PAST MIDNIGHT- 'Trials & Tribulations' promo CD
Like fellow Scots SAD SOCIETY, 4 PAST MIDNIGHT seem to have been around for ages without actually having that much to show for it. The last album had a varied sound to it. This one sees them go for the straight ahead eighties punk sound, bringing to mind bands like SPECIAL DUTIES, the EXPLOITED and perhaps ABRASIVE WHEELS. Aside from "The 4PM Crew" and "New World" it's pretty standard stuff that I would have probably got excited about had I heard it 15 years ago, but now it just doesn't move me much. Weirdly they save the worst 4 tracks till the end, a horrible pop punk (tongue in cheek?) love song about Jamie Lee Curtis being chased by Michael Myers and how nowadays she looks like shit (!?!), the obligatory 'oi, oi, oi' number and PARTISANS and EXPLOITED songs not done any justice at all. 5/10.

ABUSIVE YOUTH- 'Fight The Good Fight' MCD
I wanted to really like this, simply cos ABUSIVE YOUTH fly the DIY anarcho punk flag the way it should be flown, still releasing tapes and cheap as fuck CD's, and I've listened to it a few times to try to get a good angle on the review but it's just not left any impact on me. I can't remember any of the songs (and I played it today). Actually I think I remember an AMEBIX sound added to the usual sound which last time I compared to STUPID HUMANS and I still say it sounds like their more basic stuff, so imagine that combination with decent lyrics about war, etc. 5/10. £2. (inc P+P): Anarchy Records, 17a Charnley Ave, St Thomas, Exeter, Devon, EX4 1RD.

"PUNK IN DISGUISE" comp CD
A Norwegian compilation with some good stuff, some average and some awful! (Like most comps I suppose). The best stuff comes from the GREENLAND WHALEFISHERS, who, if you don't already know, play POGUES like folk. Not as good as the POGUES obviously but they give a pretty good account of themselves and they're great live. The LAME DUCKS play some good, catchy ska punk with horns. It reminds me of LESS THAN JAKE and OPERATION IVY in places but not with the crap 'We love America' accents that a lot of these style of bands seem to have. GOLDENBOY play some fucking hideous pop with songs about girls sung in a nicey nicey voice (Yuk!). Other bands, JEF and McDOLLY are OK. But the biggest surprise of this CD was the flyer for a fucking online bookmaker lurking within, with such lines as "Start building your own future and business today" and "There is a lot of cash to be made on the virtual stock game". What scumbag thought it'd be a good idea to slip this in with a punk CD. Fuck off, get a suit and join the yuppies if that's what you're into. Don't try to infest the punk scene with this shit! "Punk in Disguise" indeed!!! Overall (including the flyer) 3/10 (It really soured my taste of this CD). www.fucknorthpole.com

ATOMGEVITTER- 'Forward With...' CDR
Evil thrash that brings to mind SCATHA, perhaps a bit of BORN AGAINST and some AMEBIX. The lyrics are funny, especially to 'Backpackcore' ("Boncing around in my fucking way, you floppy haired fucker"). Religion and scene 'coolness' are also screamed at in a no compromise sort of way. 5/10. Atomgevitter@atomgevitter.tk



THIS ISN'T PUNK!!!

I've been flipping through Negative Reaction zine and read Trev HAGL's review of 'Anarchoi' zine #11, where he says "...Interviews with...Filthy Lookers (complete with racist joke, *that'll* get them going in Leeds)". Intrigued, I dug out said zine from my review pile to check out this joke. You know what the joke was? "What's white 'n' sits on a pile of shite? A turban (HA)". Now I don't know about you reading this but my first reaction was "What the fuck?!!" I couldn't believe it, but I also thought I'm not gonna rise to HAGL's bait. But the more I thought about it, I kept thinking "Yeah, it does get me going. Why doesn't it get you going Trev?", and the angrier I became. Angry for 3 reasons; 1) That a so called 'punk' band could come out with such shit, especially in print. (They're clearly dodgey cos also when asked "bush-thatcher-hussein-bin laden and blair-3 bullets- who do u shoot." They answer "Id shoot Hussein/Bush/Bin Laden cos Thatcher'n'Blair are British even though they both talk shite"). 2) That a punk zine would give publicity to such pricks (Why didn't YOU pull the racist idiots up on this shit, James??), and 3) That a supposed left wing punk scene veteran could pass comment on the 'joke' without totally condemning it!!! The band are obviously morons and I'm pretty sure we'll hear little else from them. But Trev HAGL? What the fuck's wrong with you? 10 years ago you'd have condemned it too. How far are you gonna go just to annoy the 'PC punks' that you're so obsessed with? Are you too busy trying to impress your 'apolitical' mates to slag off racists in the scene? And what's with the Leeds thing? I think any punk with an ounce of intelligence is gonna be pissed off to see that joke in print in a punk zine, not just the oh so PC Leeds punks! (Even the North East). Trev, laughing at racist shit isn't funny (Especially in the punk scene which is meant to be an alternative to all that). Cliché but true, if you're not part of the solution, you're part of the problem. Decide which side of the fence you're on Trev, cos from where I'm looking, you've got splinters in your arse!

"It's high time the intelligent side of punk weeded out the moronic elements.
Punk to me has always been synonymous with being sussed, alert and aware"
- POTENTIAL THREAT, 1989

CLASSIFIEDS STOLEN FROM COUNTRYSIDE ALLIANCE MAGAZINE

RURAL MOBILE PHONE RING TONES 0898 666 1
Then the number you want from below:
01: Slaughterhouse sounds
02: Rutting boar at the rape rack
03:Last scream of hunted hare
04: EEC cheque hitting the mat
05: In bed with mam
06: Kitten in pain
(Calls cost 6 groats per minute)

ROSIE-ANN SUMMERS, SEX TOYS!!
Valentine gift? How about a real sheep's cock for her?
And ladies, how about a real sheep's arse for him?
Animal costumes!
Straw for rolling and pissing on!
Peephole woolly knickers!
NEW! BLOW UP MAM AND DAD!!
Personalised inflatable models of your parents
(Relive your youth)

FANZINES SCHMANZINES

PUNK IS PROFIT. SEND MORE PARAMEDICS

CODEYE #?: *Punk in toilet spots geezer in Screwdriver shirt, wipes hands on shirt. Nazi says "You shouldn't have done that". "Really?" replies the punk who then blows his nose on the shirt. Argument continues and ends up outside where nazi is joined by 2 mates. Punk says "Hang on, this isn't fair. There's one of me and 3 of you.....you'd better go get some of your mates". One of the nazis runs off to do just that. While he's gone, punk decks the remaining 2 nazis and does a runner!!* Myth? Chinese whispers? Folklore? Welcome to the world of CODEYE! This issue contains interviews with The RED EYES and POUNDAFLESH. As well as reviews, gigs and other zine shit. Not a lot else but what there is is full of Rob's character and humour and at 50p + A5 SAE, you can't go wrong really can you. 23 Falkland St, Middlesbrough, Cleveland, TS1 4JH.

BOX ROOM COMA #1: Features interviews with SEND MORE PARAMEDICS, HEY COLOSSUS, together with other bits and bobs like the top 6 deaths in horror films, reviews'n'shit. £1 + A5 SAE: Box Room Coma, Fairlop, Beresford Rd, Goudhurst, Kent, TN17 1DN.

INFINITE MONKEY #5: None of the interviews interest me but there is HERO DISHONEST, NARCOSIS, APATT and LIKE A KIND OF MATADOR (What a shit name...must be emo!). Good as always to read Ewan's writings about discovering old bands for the first time (being relatively new to the punk scene) and he'll have everyone gasping in amazement at his list of bands he doesn't like (Clash, Subhumans, Conflict, SLF, Anti Flag, Bad Religion.....the mad list goes on!!) Ewan doesn't bow to trends. That alone makes his zine worth reading. 60p + A5 SAE: Ewan Frater, 145-149 Cardigan Rd, Leeds, LS6 1LJ.

MESSAGE IN A BOTTLE #2: New one to me from a group of Leeds people aiming to unite the Leeds music and protest scenes, judging by the mix of stuff in here and on the CD the released (review elsewhere). There's a chat with hip hop geezer, Scott and his views on the Leeds scene, an interview with the people at Schnews, a bizarre cartoon about some killer pants and loads of cut and paste art, poems and small articles along the anti globalisation theme. Lots of inspirational bits and plenty to make you think. £1. Encyclomaedia@hotmail.com

TIME BOMB #5: Interviews with STRIKE ANYWHERE, NO SUBSTANCE, CHILLERTON, CAT'N'CAKEY Records and plenty of columns, reviews, reviews of Xmas TV (?!) and other bits 'n'bobs like a piece on fair trade bananas. Cut and paste = punk as fuck! £1 + A5 SAE: 22 The Lorne, Bookham, Surrey, KT23 4JZ.

POSITIVE CREED #7: Good on Rob for sticking what he wants in here and not sticking to the punk zine rule book. But, although that may make others enjoy this more, I have to admit I just flip through the interviews with non punk bands, they just don't particularly interest me. So, this issue has interviews with BEKI BONDAGE, IN AT THE DEEP END, ATHAMAY, the FLUF, LATONIC and those on the flip of this, HEADWOUND zine. 50p + A5 SAE: Rob Stone, 17a Charnley Ave, St Thomas, Exeter, Devon, EX4 1RD.

RUNNING ON EMPTY #3: Interviews GEEK SCENE Records, The PINE, KILL YOURSELF/ OBSCENE BABY AUCTION, plus a few columns, a review of the Leeds/ Reading festivals and other zine bits'n'bobs. 50p + A5 SAE: 15 Denver Rd, Dartford, Kent, DA1 3LA.

DIRECT HIT #4: Another inspiring issue of one of my favourites here. This time Mel hasn't done any interviews himself, instead he's dug 2 up from the past. One is RUDIMENTARY PENI from Sounds and the best one is a cracking live one with HERESY from Headrot zine(1987). I'm not even a HERESY fan but even I was riveted to this. Also there's plenty of reviews and an intro from Mel where he talks about how they've (Mel, partner and kids) made their lives more environmentally friendly, not in a preachy way but a way that could inspire many to do something to change the way they live. And if that's not enough, he's put together a CDR of his favourite hardcore songs from back in the day to the present (Toxic Waste, Pink Turds, Youth of Today, Negative Approach, DRI, HDQ, SSD, Seein Red, etc). You know you want this! £2.50: Mel Hughes, 26 St Matthews Estate, Keady, Co. Armagh, BT60 3SF, N.Ireland.

#5 £1

Total Price is 50p Plus A5 S.a.e. Issue 1

BORN CAUGHT #0: #0? Are you trying to screw with our heads? #0 by definition means it doesn't exist...but here it is in my hands!!! Anyway, whatever issue, it's a cracking new zine from Simon and Jane (ex- Smitten, Names Have Been Changed zines) with loads of interesting stuff to read including in depth interviews with SICK TERROR (Brazil) and AUTONOMIA (Peru), a piece on scumbags, Coke, Wilkinsons and their involvement in using prison slave labour to make their goods, a brief history of barbed wire (?) and more besides. This is well recommended and not just because Simon and Jane have moved to Leeds. 50p + A5 SAE: P.O.Box 53, Leeds, LS8 4WP.

GET IN THE VAN #2: Interviews with BIFF TANNEN, CIRCUS ACT, MICO, TATTOO KEL and a collection of folks give their answers to a mini 'Why are you vegan?' type questionnaire and it doesn't do much to encourage you to go past the cover with 'plus a load of other emo bollocks' written on it! £1 + A5 SAE: Ben Smith, c/o Suspect Device, P.O.Box 295, Southampton, SO17 1LW.

WATERINTOBEER #10: I have to review this, else the hairy one will be on the phone to me demanding an explanation! (Plus it's written by Leeds fans!) Get past the awful cover (Luke says it was a joke so forgive them, then scribble all over it with marker pen), and you get a mixed bag (as it is written by 4 different people) including a 9 page SHOTGUN DEMOCRACY tour report, XAND NONE OF THEM KNEW THEY WERE SCENESTERSX (obviously a piss take), ENDSTAND, gig photos, reviews, articles and hods more. Plenty to keep you going for a while, some of it interesting, some of it not...and that's what you'd expect from a multi edited zine. £1 + A5 SAE: Tim Livesey, 48 West Park Grove, Leeds, LS8 2DY.

EARTH ZINE, RUNNING ZINE #3: What is it about the Brighton lot and the cartoon format? This is very similar to Morganmuffel with lots of cartoon strips about stuff like when the bumpkins came to Brighton, working, hitching and even inane subjects like trying to give a bus day rider ticket away and bizarre dreams! This is a great little zine that'll make you laugh and is ideal for those cuppa or toilet moments! 50p + A5 SAE: Earth Zine, Running Zine, c/o ABC, P.O.Box 74, Brighton, BN1 4ZQ.

THE CAT'S PENIS #5: I assume this is the last issue of this delightfully named zine, since Gareth is now one of 3 editors of Negative Reaction zine. And what a way to go out. Interviews with The OPPRESSED, INTENSIVE CARE, ATOM & HIS PACKAGE, SUSPECT DEVICE and the coup of the issue...BALD CACTUS (This man speaks so much sense!). Slap it all together in a very punk as fuck manner and there you have it, The Cat's Penis. 50p + A4 SAE: Gareth Postans, 31a Beaconsfield Villas, Brighton, BN1 6HA.

CAT'N'CAKEY RECORDS

ALT-UK.COM

MORGANMUFFEL #12: Listening to Brighton' finest band, the Test Tube Babies while reviewing Brighton's finest zine, Morganmuffel, I can almost hear the seagulls and feel the rocky beach underneath my arse....but anyway, I digress. The usual mix of political, personal and inane cartoon subjects here, including going to a demo against an international arms fair, Brighton's Cowley Club, shit jobs, Isy's garden, wanting to be a cowgirl (!) and coping with yeast infections(!!). Obviously with this eclectic mix of subject matter, it has loads of personality, which is a key ingredient to any zine. There's also non cartoon stuff like hate lists (Let it all out, Marv Gadgie!) and an introduction to some of Isy's ABC penpals. Essential toilet and cup of tea moment reading!(and that's not an insult by the way). 50p +A5 SAE: P.O.Box 74, Brighton, BN1 4ZQ.

PLOPPY PANTS #3: This sees a big improvement on previous issues, mainly due to an excellent OI POLLOI interview. Also featured are EASTFIELD, a piss take black metal interview, a FIGHTING COUGARS tour report and bits about shit jobs, McDonalds, reviews, etc. 50p + A5 SAE: Roddy, Pillars of Hercules Organic Farm, Falkland, Fife, Scotland.

ARF #2: This shows a vast improvement from #1, with more of interest to me anyway. There's an archive piece about fellow bumpkins, The MOB, plus a variety of people interviewed like ALTERNATIVE BLUEPRINT (Local record label), ROBOLINT, LEFTOVER CRACK and one with little old me. Put it together with some art, reviews and other zine shit and you have a improving zine with plenty of potential. 50p + A5 SAE: Arf, Yeomans, 49 St James St, South Petherton, Somerset, TA13 5BN.

IN IT ON IT #17: Interviews with LOST CHERREES and FUCK HATE PROPAGANDA. And as each issue of this zine comes out, Paul seems to find his tongue more and more. There's loads of little articles and rants in here, including hunting, football and pubs, being anti PC, nazi scum, religious wankers at your door, and a reply to a zine that found it odd to see the 'C word' in a punk zine! Plenty of personality, great stuff! 50p + A5 SAE: Paul, 6 Hix Close, Holbeach, Spalding, Lincs, PE12 7EN.

PUTANG INA M YURBO CORE #1: This is basically a 4 page newsletter type zine from the Philippines and has interviews with LASTING VALUES and THE WAY OF THE WARRIOR zine. Send a trade or some IRC's to: Jay Garcia, Cluster-M, Lot-72, Bagong Nayon 1, Antipolo City 1870, Philippines.

4 MINUTE WARNING #7: Cheesy cover of the issue award? Still only using one side of A4 paper, this issue features interviews with RESTARTS, AGE OF CHAOS, GBH, SICK 56 and loads of old bands reformed, plus reviews, lives and reviews. £1.60 + A4 SAE: Mitch, 31 Fir Grove, Marton, Blackpool, Lancs, FY1 6PJ.

SHADOWPLAY #12: I have to be honest and say this doesn't have much of interest to me. It's not a punk zine, covering instead stuff like SONIC YOUTH, Reading Festival and MC Lars. Not a lot article wise except a piece about love. Reviews, festival reviews, etc. If it's your thing, write to: Alex Lawson, 28 Warwick Rd, Mapperly Park, Nottingham, NG3 5ES.

NEGATIVE REACTION #1: A new zine covering the street/ oi punk side of things with 3 former zines (Savage Amusement, The Cat's Penis & Eaten Alive) coming together as one. Issue one is slightly disappointing as I was expecting more 'madcap humour', perhaps it'll get better as it progresses? Interviews BUSINESS, STOCKYARD STOICS, LAST RESORT, etc. together with reviews, a terrible cartoon strip and other bits and bobs. See my rant 'This isn't punk!' for other views on the zine. £1. + A4 SAE: Gareth Postans, 31a Beaconsfield Villas, Basement Flat, Brighton, BN1 6HA.

FACIAL DISOBEDIENCE/ YOU'VE COME TO TAKE MY TOYS AWAY- Split: Both of these zines read like a diary, full of thoughts, both personal and political. A lot of it is like some of those columns you used to get in Fracture that really took the long way round describing something(!) and some makes you laugh and some makes you think. Similar styles from the singers of PILGER and NO SUBSTANCE. I'm not sure if I've done it justice here but it's only 30p + SAE, so you've nowt to lose really, have you? Phil, c/o Suspect Device, P.O.Box 295, Southampton, SO17 1LW.

GADGIE #19: How's this? I'm reviewing this before Marv has even got the zines back from the printers! I just happened to be at Footprints HQ when I stumbled upon a box of these buggers, knowing Marv to be the kind geezer he is, I nicked 5 copies!! I haven't read it all yet but what I have read is what you've come to expect from this loon. Stories of travel nightmares, getting chased by older kids when younger, fast band shenanigans from the Indian Queen, an interview with Czech crust band, SEE YOU IN HELL and lots more that I haven't read yet. But I know it'll make me laugh. 50p + A5 SAE: Marv, P.O.Box 93, Boston, Lincs, PE21 7YB.

BARBIES DEAD #14: Good old Alex keeps pumping these out. I slagged off the first issue but I'm glad he's stuck at it. No interviews this time but good observational articles about 'comedy' bands in punk (ie Macc Lads style humour), how shit students have become politically over the years and some reviews, adverts and the on going UK Subs LP reviews (Alex is becoming like his hero, Charlie Harper- They really should have called it a day after 'In Action'). Up The Punk Posties!!! 50p + SAE: Alex, Woodhouse, The Square, Gunnislake, Cornwall, PL18 9WB.

RUNNIN' FEART #11: Posh, glossy cover, still claiming to be 'Scotland's Top Punk Fanzine!', still sticking to the basic interviews, (Lots of!) brief reviews and a few ads formula. Bands featured this time include ASSERT, MINGERS, ZIPS, SOCIAL INSECURITY and CRITIKILL. Callum Mason, 12 Crusader Crescent, Stewarton, Ayrshire, KA3 3BL, Scotland.

AGITATE #4: Spiffy little newsletter done by Chris who used to do Aversion (I wonder how long reviewers will keep making that point?). It's a good reference point with reviews of all things crust/ noise, the occasional interview and anarcho news and views. Well worth sending an SAE to: Agitate, P.O.Box 202, Shipley, BD18 3WB.

ANARCHO #11: Interviews with SUBHUMANS, AFS, FILTHY LOOKERS (How did these racist arseholes get publicity in a zine? They are stereotypical, thick as fuck morons!!!) and CORRUPT SILENCE. Add on a few pages of flyers, adverts and reviews. 50p + A4 SAE: James Gemmell, 3 Hazel Grove, Kilwinning, KA13 7JH, Scotland.

SMASHED IMAGES #2: Second issue of this Dutch zine features a really good interview with ATTILA THE STOCKBROKER (He must have been in a non talking mood when he did mine!), also COUNTER ATTACK, HEROES & ZEROES and an interesting piece on the Palestine/ Israeli conflict (an interview with someone in the Palestinian Solidarity Movement in Holland). This is a great zine with plenty of thought going into it. Send maybe 2 Euros to: P.O.Box 1184, 6501 BD Nijmegen, Holland.

YOU CAN'T SAY NO TO HOPE... #4: Unique little newsletter type zine, containing, this time round, info on how to built a house for hedgehogs (you need the pricks on the inside!), things to do instead of watching TV and the problems encountered when people bring posh cameras to gigs. FREE. Send an SAE to: Jon, 71 Merlin Ave, Nuneaton, Warks, CV10 9JY.

seems to get Ewan excited. Great zine though. 60p and SAE from *Infinite Monkey*, 145-149 Cardigan Road, Leeds, LS6 1LJ, England (CHIP)

INHERENT VICE # 1

Fashionably late, as they say, this zine has been a while in the making, but the result is a suitably chaotically presented seven-inch square zine done in traditional crusty-punk cut 'n' paste. There's interviews including **The Horror, I Shot Cyrus, The Dagda** and a good one with one of the lads from **Wasted** about his artwork. Elsewhere there's reviews and some rants about animal rights, and how Leeds doesn't have a good 'art scene' and some personal stuff. Another Leeds zine, which surely this gives us the highest per-capita zine density in England? Looking forward to issue two! From 145-149 Cardigan Road, Leeds, LS6 1LJ, England, send a quid and an SAE (CHIP)

IN IT ON IT # 17

Seventeen issues and showing no sign of slowing down, *In It On It* delivers a jam-packed instalment this time round. It looks like Paul is bursting with opinions and ideas and they're all written down here in short, snappy soundbites providing much food for thought and humour – heritage cash, animal rights, macho dancing, the BNP, dead rockstars, they're all in here! **Lost Cherees** and **Fuck Hate Propaganda** are put into the hot seat offering a variety of outlooks on life. *In It On It* gets better with each issue and is quickly becoming one of my favourites. You should definitely check this one out. 50p and an SAE to 6 Hix Close, Holbeach, Spalding, Lincs, PE12 7EN, England (RACHEL)

LA BEAN # 8 & 9

Cool zine from Croatia that has plenty of the editor's personality running through it. There's certainly plenty to read and the mix of music and personal thoughts is spot-on. Issue 8 has interviews with **Boy Sets Fire, TSOL, Pointing Finger, Amok** and **Dickless Tracy**, while number 9 sees **The Real McKenzies** in the hot seat. Both issues cover a wide range of subject matter, including a poll on the worth of marriage, ecology, a *La Bean* history, scene reports, reviews and letters. This zine is alternately informative and amusing. Excellent! Can't wait for the next instalment! From Marijan Galovic, Kature 9/I-15, 52220 Labin, Croatia (RACHEL)

LET'S JUST PRETEND # 2

This freesheet manages to cram a load into two sides of folded-up A3. There's brief interviews with the excellent **Freaks Union**, the über-hyped **Five Knuckle, 4th Flaw** and some *Kerrap*-grovellers called **AKO**. There's quick rants on topics like car-ownership and all-round bad-guys *Nestle*, and a quick editorial. Its a great advert for the virtues of scamming free photocopying, and I could imagine an expanded version working well as a full-size zine. Free with an SAE from Kate Collins, 59 Canning Road, Croydon, Surrey, CR0 6QF, England (CHIP)

LONDON CALLING Oct & Dec 2004

Despite focussing on their local issues (a good thing obviously), this regular bulletin from London *Class War* is worth a read wherever you're from. The two-fingered response to cops, politicians, yuppies, ruling class scum and trendy lefties you've come to know and love from *CW* in a free newsletter, what more could you want? If you found features in *Class War* like *'Hospitalised Copper'* funny (which you bloody well ought to…), you'll love this. Free with an SAE from *London Class War*, PO Box 467, London, E8 3QX, England (CHIP)

KSL BULLETIN # 40

Kate Sharpley Library is an archive, housing a unique collection of anarchist history, and they also operate as a publisher, this quarterly newsletter being the place to keep abreast of their activities. They're celebrating their 25th anniversary, so there's a look at the history of the library, and a lengthy appraisal of Stuart Christie's recent biography (reviewed elsewhere in this zine). Also some reviews and distro list. To the casual reader the *KSL Bulletin* can often err on the esoteric side, but this issue is more light-reading than usual. Good stuff. 50p and an SAE or three quid for an annual sub from *Kate Sharpley Library*, BM Hurricane, London, WC1N 3XX, England. Check out their distro, they've got some great pamphlets looking at forgotten episodes of anarchist history, and you could also look at **www.katesharpleylibrary.net** for more info. (CHIP)

MAXIMUM ROCK'N'ROLL # whatever...

No point reviewing specific issues. You know the score…monthly, loads to read, a monstrous reviews section, columns of wildly varying quality, interviews (some great, some awful) and recently some vital political reading as well. They're back to being on consistently good form these days. Essential. *Bald Cactus* or *Out Of Step* for single copies, or try *Active* for subscriptions. (CHIP)

MESSAGE IN A BOTTLE # 2

A strange one this. Appears to come from the Green / socio-politico end of the spectrum though it seems to be a random mix of odds and ends thrown together. On the one hand there's an article on the political situation in Argentina and sound interviews with *Schnews* and a local hip-hop promoter but on the other there's odious poetry, a bizarre cartoon strip, some cringey hippy burblings about the 'god of music' and how plants make you "feel psychic". Whatever. This is the sort of thing you'd have been handed out at some dreadful festival in the early 90s by some middle-class didgeridoo player. Maybe if I ate strange mushrooms and didn't wash I might understand. No address, but it costs a quid – e-mail **encyclomaedia@hotmail.com** for more info (RACHEL)

MISHAP # 17

From the wilds of Eugene (I don't really know if its wild, it just sounded good!) hurtles this long-standing zine. Plenty of black and white crusty / anarcho graphics give this a firm setting for the words inside. Obviously written with passion and enthusiasm, this has more of a personal slant than most of the stuff we get sent for review, yet it remains focussed and interesting without being self-indulgent. There's a really in-depth and informative interview with recently reformed anarcho band **Lost Cherees**. I did think tips for sending your zine for review was rather simplistic and unnecessary, but maybe other people will find them a positive resource. The insecure loser's dictionary was a good bit of humour in an otherwise serious and sensible zine. Recommended! Try three dollars post-paid or trade from PO Box 5341, Eugene, OR 97405, U$A (RACHEL)

MODERN ARIZONA # 5, 6 (with CD) & 7

Joe's zine is getting increasingly unpredictable… issue 5, subtitled 'planes, trains & automobiles' collects a load of anecdotes about motorised transport, like stuff about Joe's favourite cars, taking flying lessons etc. Enough tales to keep you diverted for a while, and some of it is pretty amusing. Issue 6 however, is just bizarre. It includes a 'first time I got drunk' tale, a photo-strip featuring household electronic goods fighting (!?!?!) and a free CD that takes in everything from **The Who** to **NWA** and what I assume to be Joe's mates fucking around. All fairly light-hearted stuff. Issue 7 (prolific!) returns to the travelogue format, this time with tales of hanging around the democrat and Republican party conventions before the U$ elections… fascinating stuff, and they seem like complete freak-shows. This is an excellent issue that I read all the way through in one sitting, and it comes with a *'Zine Porn'* mini-zine (don't get excited lads, its pictures of photocopiers… nerd solidarity Joe!) and I even got some (hopefully) ironic *'Vote Kerry'* bumper-stickers with it. Send two dollars each to: *Modern Arizona*, PO Box 494, Brewster, NY 10509, U$A (CHIP)

MORGENMUFFEL # 12

Isy lives in Brighton and seems to be busy. This zine, if you've never seen it, is largely in cartoon format (what with *Earth Zine*… it must something in the water down there), and is largely autobiographical. This time round we get illustrated tales of vertigo, doing *Workers Beer Company* stalls at festivals, drinking, arms fair protests, work and thrush, all recounted with a healthy dose of wit. There's an interesting bit about *The Cowley Club* as well, which is like Brighton's version of the *1 In 12*. I think *Active* are doing a 'best-of' zine compiling Isy's previous stuff, so that'd be worth a look as well. You can't really go wrong with this, and if you're writing, ask for a distro list since Isy also does a good zine distro. 50p and an A5 SAE to PO Box 74, Brighton, BN1 4ZQ, England (CHIP)



NEGATIVE REACTION # 1

This big A4 zine combines *HAGL*, *The Cat's Penis* and *Eaten Alive*, and features interviews with **Stockyard Stoics, The Legionnaires, The Business, The Last resort, The Fight, Crashed Out** and more, plus reviews and a stack of other stuff. So there's plenty to read. It goes without saying that with these architects (especially Trev *HAGL*…) there's an emphasis on offending the delicate PC sensibilities that the likes of us in Leeds are supposed to have… kind of ironic they printed it at Footprint Co-operative in Leeds, probably the most PC printers in the UK! That spot of dead-horse-flogging aside, this is a decent read, with the *HAGL* part probably scoring best, although some of it, like the **GG Allin** worship left me cold. £1.50 post-paid from Trev, 20 New Front Street, Tanfield Lea, Stanley, Co Durham, DH9 9LY, England (CHIP)

NIGHT JAUNTS # 2

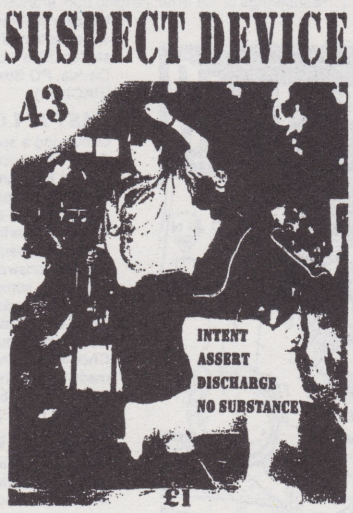
This is an odd one. It's a short compilation of stories about walking around at night, and the antics and thoughts that result… stuff like getting hassle from cops whilst skipping, trying to persuade friends not to kill themselves, that sort of thing… Its made up of several contributors, and much as I normally don't go in for this sort of stuff, I ended up reading all of it, and enjoying it. Try two dollars post-paid or trade from: PO Box 5341, Eugene, OR 97405, U$A (CHIP)

NOW OR NEVER # 5 & 6

This is produced by *Norwich Anarchists*, and seem to be modelled very much on *Class War* in format and intent. There's a load to read in each issue, and its all written tongue-in-cheek, *CW*-style, although I think this lot are a bit more tree-hugger orientated. There's accounts of local actions, rants and information about all the issues you'd expect, from anti-fascism, to prisoner solidarity to cops and royalty being scum. A fair bit of issue six seems to have been culled from other publications, which is really all that lets this down. Significantly, although this is produced by a local group, there's plenty in here to interest anyone who picks it up. Sound. A quid post-paid per issue from *Now Or Never*, PO Box 487, Norwich, NR5 8WE, England (CHIP)

ORGANISE! # 63

When an article about Bakunin starts going on about "dialectical naturalism" and "mechanistic materialism" my eyes start to glaze over… sorry but even as self-confessed politico-nerd, I find this stuff mind-numbingly boring and irrelevant. When they avoid the excesses of anarcho-wanking, this is a good interesting read, with in-depth articles on anarchism in Argentina, the Makhnovists in Ukraine, nanotechnology, school strikes and more, plus reviews, letters and so on. £1.50 from *Anarchist Federation*, Box 2, 84b Whitechapel high Street, London, E1 7QX, England (CHIP)



PART TIME PUNK # 11

In UK zinedom, this is pretty much unique, and I regret not making the effort to track down past issues. Ian's seemingly been involved in punk since 1804 or thereabouts, and he specialises in recording the history of early punk. We get interviews and articles by Ian and friends that present great snapshots of punk history (and make me feel like a right young 'un…) yet they avoid the pitfalls of being over-academic or over-sentimental. This issue includes the first **Oppressed** interview in ages (which of course makes it a compulsory purchase!) plus **The Weirdos, The Negatives, Doctor Alimantado** and diverse reminiscences and reviews. Basically very good! A quid plus SAE from Ian Canty, 22 Maldon Road, Bitterne, Southampton, SO19 7AE, England (CHIP)

PLAY DEAD # 11 & 12

This is like a checklist of acceptable fashion-core, the sort of stuff that used to be called indie toss when I was a lad, but is now apparently HC… at least according to the sort of pretentious black-hair-dye-stud-belt-mesh-cap clones that plague Leeds. In issue 11, **One Line Drawing, Pedro The Lion, The Milwaukees, The Bled** and Leeds' own over-rated **Humanfly** contribute interviews, there's reviews, adverts from all the acceptable fashion-core labels you'd expect, a bit of **Smiths** nostalgia from some emo types and a few band profiles that look eerily like re-written press-releases. Issue 12 continues in the same vein, with interviews including **The Good Life, Fallout Boy** and more… I'm just not interested. Free from *Out Of Step*, or write to *Play Dead*, 10a Parson Street, Hendon, London, NW4 1QB (CHIP)

PLOPPY PANTS # 2 & 3

Thankfully this zine is better than its fucking awful name suggests. Its traditional cut 'n' paste punk chaos, very much in the old Thirsk mould. Interviews in issue two include **Swellbellys, Condition 21** and **Gamabomb**, plus reviews and other fanzine shite. A decent laugh throughout – an inspired *A-Team* 'game' centrefold and a pair of shitty Y-fronts on the cover should give you an idea… meat 'n' two veg punk zine, can't fuckin fault it. Issue three is more of the same, with **Eastfield, Oi Polloi** and **Vomitus** doing the honours, reviews and a nod to the late 80s with the *McLibel* flier photocopied on the back page... Christ, its like *Chips Peas & Anarchy* reincarnate! 50p and an SAE from Roddy, 8 Main St, Springfield, Cupar, Fife, KY15 5RZ, Scotland (CHIP)

POOR & FORGOTTEN # 18

Eighteen issues written from prison is pretty good going for a zine – more than most lazy zinesters seem to manage on the outside! **Cthuwulf** and **Divorce** provide the interview fodder and there's also a short story (very bizarre!), a word-search and a funny top-five **Dis** list (its not what you think!) Matt is due out soon, so *Headwound* wish him all the best for the future. Two dollars post-paid, trade etc from Matt Johnson, PO Box 59, Linwood, MA 01525-0059, U$A (RACHEL)

POSITIVE CREED # 7

Best issue yet of *Positive Creed*, surely the inclusion of an interview with the mighty *Headwound* cannot be mere coincidence! Other interviews come in the form **of Athamay, Apartment, Latoinc, The Fluf** and **Vice Squad**. Not my particular faves by any stretch of the imagination but its always nice too see editors going for a diverse selection, and not always the most obvious of bands. There's also a couple of Rob's rants though these seem to be scarcer than in previous issues. Another zine worthy of your pennies. 50p and an SAE from: 17a Charnley Avenue, St Thomas, Exeter, Devon, EX4 1RD, England (RACHEL)

can't see em being able to wheel out that zombie chic for too much longer. **Hey Colossus** also put in an appearance as do the top six movie deaths –all horror based so no recognition for the 'talent' behind James Cagney's death throes! Lots of random bits n pieces thrown in for good measure including reviews of old releases which is always interesting to see. A promising debut. A quid and SAE from Fairlop, Beresford Road, Goudhurst, Kent, TN17 1DN, England (RACHEL)

CAN'T DECIDE # 4

This is standard zineage, featuring interviews with **Down And Outs, The Wow** and **The Sword**, plus the usual reviews, some rants / articles, tales of renting shit houses, a long (critical) piece on the current state of pop-punk and more. Its nicely presented and they're planning on doing their next issue with a free CD for a quid, which might be interesting. Decent stuff. 50p plus SAE from 150 Chell Street, Stoke-on-Trent, ST1 6BD, England (CHIP)

THE CATS PENIS # 4

I suppose the title is meant to point out that it *isn't* the dog's bollocks? First impressions are that it's shambolic and probably stupid, but closer inspection proves it's actually not bad. Interviews are mostly a bit brief, and include **The Bloodline, Slaughterhouse 57, The Filaments** etc, with ludicrous questions (although asking **Pansy Division** "What's so wrong with vaginas then?" was pretty amusing). The interview with *Class War* was good, as was the cartoon of god drowning the world in spunk. Elsewhere there's reviews and random pronouncements ("Tribute bands are what paedophiles listen to" made me laugh for ages!) and the usual assorted space-filling. Quite good in fact. 50p and an SAE from Gareth Postans, 64 Kimberley Road, Brighton, BN2 4EP, England (CHIP)



CHARGED & AVOIDED # 2

The title's a bit confused here cos right on top of the page is 'Stop the Violence' in massive letters with the actual title underneath. Well, aside from that there's very little to criticise about this Swedish zine. There's a definite love for punk oozing through the pages and there's an undeniable anarcho-crusty feel to it with interviews with **Riot/Clone, Wolfbrigade, Opposition** and a posthumous chat about **Cress** with ex-guitarist Pete. There's also a travel report from Buenos Aires and a smattering of reviews all cooked up with unbridled enthusiasm. Oskar also plays in **Project Hopeless** who are well worth your attention. Try two Euros post-paid from *Not Enough Records*, Mailbox 1013, Lilla Kungsgatan 2, 411 41 GBG, Sweden (RACHEL)

COTTON FIST # 16

This zine looks ace, with really well-done cut 'n' paste layouts and some good articles on the symbolism of crows, US war-mongering and squatting. So some of it is really interesting, and I do like the artwork that runs throughout this, and brings to mind something akin to Tim Burton illustrating a crust album. But there's bits where I couldn't get into it, and I kept thinking 'just fucking stop moaning'. I mean, I moan like a bastard all the time, but some of this introspective stuff...well lets just say that I've been vociferous in the past about the awfulness of fanzine poetry, and this does nothing to change my mind. The good bits (which to be fair is most of it) are very good, and its clearly all heartfelt stuff. Personally I'm just not into reading people airing their neuroses in zines, but don't let all that angst put you off too much. No address...e-mail **sparkie_303@yahoo.com** for more info (CHIP)

COURAGE TO CARE # 4

This is a new one to me and this issue seems to be something of a 'labels special'. **Walk The Plank** were the only band I'd heard of but the other interviewees are **Break It Up, Dead Stop, 50 Red**, *Anger Management*, *Anchor Records* and *MY War Records*. This is very xedgex orientated so there's loads of pictures of kids X-ed up (yawn!) but fortunately this falls short of any evangelising. The interviews are well done and if this is your kinda thing I can see that this is definitely a zine to look out for but its so far removed from anything I'm into that I find it hard to comment on owt else. Issue 5 is out now as well. £1.50 plus postage from 9 Welton Mount, Hyde Park, Leeds, LS6 1NQ, England (RACHEL)

DENIAL OF EXISTENCE # 8

I don't get this at all. Maybe it's a case of cultural difference, but more likely I suspect its because its just pretentious. I can't really tell you what its all about as I haven't a fucking clue myself, but there's a load of pictures and cut 'n' paste text, some incoherent prose and a lot of seemingly random slogans... *"I'm afraid that if you love me like him, I will hate you like me"*... er yeah, whatever. The vaguely anti-police elements and picture of some ALF types give the impression that there's some political intent, but if so, all I can say is that crap like Situationism has a lot to answer for. Send a couple of dollars to 2932 NE 34th Ave, Portland, OR 97212, U$A (CHIP)

DIRECT ACTION # 32

Along with *Black Flag* and *Organise!*, this is one of the best regular anarchist magazines doing the rounds. The focus is international and rooted firmly in worker's struggle. There's news from around the globe, reviews and short articles, focussing on the theme of sustainable development in this issue. They avoid navel-gazing academia (which is a good thing), but if there is one ingredient this lacks compared to the two magazines mentioned above, its longer and more-in-depth articles. Still a good dependable read, full of sense and without any of the liberal gesture-politics, armchair theorising or back-to-the-caves hippy crap that gets confused for anarchism these days. Annual subscriptions are a fiver from *SolFed*, PO Box 29, SWPDO, Manchester, M15 5HW, England (CHIP)

DISTORT BELGIUM # 4

A quick eight-page read, featuring interviews with **Say Goodbye** and **SBV**, a few record reviews and an intro piece on how the writer discovered punk rock. Not a great deal to it, but enough to while away an extended coffee break at work. Free (but send something to cover postage) from G.Hanquet, c/o Fettah, Avenue Hippocrate 2/18, Woluwe-St-Etienne 1932, Belgium (CHIP)

DODSCELL # 1

This was a great discovery! *Dodscell* is a Swedish zine totally bursting with personality and as its multi-authored there's a variety of approaches when it comes to interviews. There's a nice blend of music and politics and I've got to say that while I've never heard of gore-mongers **General Surgery** their interview was one of the best I've read in a long time – glad to see all bands of that genre don't take themselves too seriously! Good to see Chilean label *Masapunk* getting an interrogation too and the stuff they get up to is certainly inspiring. **Skitsystem, I Quit!** and **Smackdown** provide the filler and there are also some odds and ends about hangovers, travelling to Spain and the obligatory reviews. A treat to behold! Try two Euros post-paid from Matte Johansson, c/o Agneta Johansson, Tallhedsgatan 4, 945 32 Norrfjarden, Sweden, but e-mail first if possible – **bombkrig@hotmail.com** (RACHEL)

DO THE DOG # 34

If ska in any guise is your thing, this is what you want. Kev runs the excellent label of the same name and this newsletter contains current updates on the international ska scene, UK tour dates etc etc, and takes in everything from rocksteady to ska-core. I still think it'd be great to see this become more of a zine, maybe interviews, articles and whatnot, as I'm sure there's a gap in the fanzine market for a good British ska-zine. Still a good resource, and I'd also check out the label and distro while you're at it. Four-issue subs are a fiver from *Do The Dog* (see distro list) (CHIP)

EARTH ZINE, RUNNING ZINE # 2 & 3

If you recognise the title, you'll guess straight away there's a strong dose of hunt sabbing in here. Made me all misty-eyed about the glory days... Saturday afternoons of cheap lager, the omnipresent **Business** tape and mocking the yokels..."I love the smell of citronella in the morning!"... Er, then I remembered the infernal mud, exhaustion and occasional surges of terror when outnumbered three-to-one by cro-magnon farm boys. Still its good to see someone is still fighting the good fight, and the sabbing coverage is in semi-cartoon format and distinctly tongue-in-cheek, not just in-jokes. Elsewhere are some random cartoons, bizarre humour that had me properly laughing out loud and a light dusting of sorted politics. Issue three leans more towards the *Morgenmuffel* style of delivery, and they're both well worth a look. 50p plus SAE from *Brighton ABC*, PO Box 74, Brighton, BN1 4ZQ, England (CHIP)

EVERLONG # 5 & 6

Bristol-based zine with a definite focus on the music. What I liked about this was that I'd never heard of the bands apart from **The Filaments** and **Mick Jones** (the others being **Hacksaw, The Transplants** and **Bear Vs Shark**) and while I probably wouldn't want to hear them at home the interviews were so interesting that I found myself thoroughly engrossed in all they had to say. This was all down to the fact that editor had bothered to ask questions relating specifically to the bands rather than just generic stuff so you get the overall feeling that bands are at least given an opportunity to discuss things important to them. There are lots of photos in here to break up the text and though the layout is a little boring (cut n paste is so much cooler!!) there's plenty of quality reading to be found within these pages of punk rock-ness. Issue six continues in the same way, but there's even more to read. Interviews are all really well done and answers provided by **Bad Religion, Blaggers, Howards Alias, Freaks Union, Ian Glasper, Leftover Crack** and...us! Loads of reviews and plenty to read again. A quid and an A5 SAE each from Dave Lown, 7 Nicholas Lane, St George, Bristol, BS5 8TY, England (RACHEL)

EVERYTHING FALLS APART # 4

The latest from Will sees **Driveway Speeding, Altaira** and **Sedaced** putting in appearances – so pop-punk heaven for those that way inclined. Elsewhere we are taken on a tour of Will's childhood streets and introduced to ideas about work. Plenty to read and all done with an individual flair. Check it out!50p and an SAE from PO Box 215, Leeds, LS26 0WP, England (RACHEL)

FACIAL DISOBEDIENCE / SHIRLEY PUNKS ON HOPE split zine

I'm not normally a big fan of this sort of zine. Both sides are very much based on anecdotes and whimsical observations from the writers, some slightly amusing, some a bit surreal. There's travel tales, stuff about drinking, some folkie stuff, in this case a piece about the IWW with lyrics to a famous IWW song *'Pie In The Sky'*. I really enjoyed a lot of this, which for a zine of this nature is pretty high praise from me. 30p and an SAE from Jamie, 56 Sutherland Road, Lordshill, Southampton, SO16 8GE, England (CHIP)

FACIAL DISOBEDIENCE / YOU'VE COME TO TAKE MY TOYS AWAY split zine

The southCoast scene certainly seems to be a hive of activity at the moment with zines and bands sprouting up left, right and centre. This split sees a reappearance of Phil's personal thoughts accompanied by like-minded scribe Russ on the other side. Both editors share their opinions and meanderings of the mind, ranging from drunken entanglements with the plod to folk punk, to the benefits of library work. Much oddness abounds and the consumption of alcohol appears to be a central feature of these stories. Nice work lads! 30p and an SAE from Phil, c/o Suspect Device, PO Box 295, Southampton, SO17 1LW, England (RACHEL)



FAST N' LOUD # 2 & 3

Occupying a space somewhere between *Anarchoi* and *Part Time Punk*, this concentrates very much on the oldsters. Interviews include **999, Andy T** off *Crass Records*, **Tony James** and **4ft Fingers**. The questions are all well researched and invite good long replies but the answers are mostly on the short side, and **4ft Fingers** in particular were obviously too busy signing records in HMV, and seem to have responded by text message, looking at the length of answers. There's also a load of old press cuttings about **The Ruts**, some live reviews and a trad cut 'n' paste feel to the whole proceedings. Not bad, but it'd benefit from more mouthy interviewees! Issue 3 continues in a similar vein, featuring **Tenpole Tudor** (good questions), **Flamingo 50, Kenisia and Pink Pork Chops** interviews and a load of old **Killing Joke** clippings that made interesting reading. A quid each and a large SAE from *Fast n' Loud*, 88 Overbrook Road, Hardwicks, Gloucester, GL2 4RZ, England (CHIP)

GADGIE / WATERINTOBEER split zine

Plenty to read in here from two of the UK's less pompous zines... Leeds *Waterintobeer's* side features interviews with **The Real McKenzies** and **Goddamn Minivan**, plus reviews, a Finnish punk travel story, some amusing gig reviews and a bit of wit from Trev *HAGL*. On the Lincolnshire side, *Gadgie* offers up a **Severed Head Of State** interview, reviews and the usual mix of tales from Marv's childhood, some reminiscences about Boston gigs and loads more. *Gadgie* never disappoints, and there's enough reading between the two sides to keep you busy for a while.... well worth a quid and SAE from Marv, PO Box 93, Boston, Lincs, PE21 7YB, England (CHIP)

GAGGED & BLINDFOLDED / 12.05 split zine

I can't remember seeing two zines doing two consecutive split issues before. Maybe they should just amalgamate? Anyway, there's more to read in this one, although the layout seems to have become a bit stale, probably a result of cramming in so much more text – which is not of course a bad thing. Interviews with **I Adapt, Anti-Flag, Antimaniax, Five Knuckle** and more, stuff about *Esso*, a load of columns (varying from highly informative to self-indulgent) and reviews. Plenty to read and well worth tracking down. A quid (?) from 56 Rushden Way, Farnham, Surrey, GU9 02G but email **bondage.girl@btinternet.com** first to check if possible (CHIP)

INFINITE MONKEY # 5

This time distilled into a more compact format, there's still plenty to read here and Ewan's broad-minded, erring towards scarily random, tastes still prevail. Interviews this time include **Hero Dishonest, Like A Kind Of Matador, a.P.A.t.T** (sic) and the impressive (live at least) **Narcosis**. There's a bag of reviews, taking in everything from jazz to evil noise (**Nurse With Wound**!?!?). The best bit remains the *'New To Me'* section where Ewan tells us about his finds in charity shops etc and I like his rambling gig reviews. Some of the stuff he's describing is frankly ridiculous – a 'noise' act that involved a bloke jumping into a bin full of broken glass for example, which sounds amusing in a laugh-at-the-freak way. That all comes across as a bit "emperor's new clothes" to me, but it

INADAPTATS UK TOUR

Ferran had the idea of bringing over a Catalan band called **Inadaptats** for a few gigs in England. Now they're absolutely huge in Barcelona, and usually play to over a thousand on a good night, which is pretty mind-blowing, but being totally unheard of in England, and the punk scene over here being both tiny and unreceptive to new foreign talent, I had my doubts but nevertheless, I threw in my lot and me and Rachel gave some assistance with the gigs. The band themselves have five albums under their belts and are incredibly diverse in sound, ranging from full-on hardcore to ska, and they're forthright to say the least in terms of their political outlook. Anyway, there was a surprising amount of interest from people in England and despite a couple of setbacks, the weekend went down great... And the whole weekend was a benefit for *Catalan Solidarity* who campaign and raise money to support Catalan political prisoners.

FRIDAY 11TH MARCH... A SQUAT SOMEWHERE IN NORTH LONDON

I'm not going to moan about how much I detest coach travel, but the journey to London wasn't too bad. I was staying at **Active Slaughter's** drummer's flat and impressed myself by getting across London without getting completely lost, so I treated myself to a couple of *Dragon Stout's*. Trev's flat was full of stoned sleeping Catalans who slowly emerged, and we got shit together to go off to the venue.

The venue turned out to be the same squat where Stig from **Icons** died last year, and was a massive factory building that looked more suited to a techno event than a punk gig. As usual with gigs, especially late night ones in squats, there was a lot of standing around doing nothing for several hours while the PA and everything got set up, so I fucked off for a bit, bought beer and an awful kebab and got piss wet in the rain. Punters started showing up about ten, including loads of Basques and Catalans living in London – Nikki had even met some random Catalan waiter in a pub earlier in the day who was going to come.

Bottle Job played first and, having not seen them for a few years (since we put them on in Leeds when they were still called **Wastelanders**) I was keen to see them. They had an appreciative home crowd and ran through a great set, all played tight and tuneful. I particularly liked their new **Oppressed**-style anti-fascist song, which I'm guessing may be a response to their ill-fated visit to *De Kastelein* where they had a run-in with some boneheads. Musically they play classic Oi! in the vein of early **Warriors** or something, but with a lot more brains. At some point I got latched onto by some idiot Dutch skinhead who kept ranting on at me about how they were 'dodgy' – yeah right... he collared the band later and I understand he got a smack for his insinuations, so fuck him.

Inadaptats were up next, and having never seen them live (and with the audience in tonight) I was looking forward to this. I've heard some great stuff on CD and some I wasn't keen on, as they seem very diverse in musical style, so I wasn't sure what to expect. Their set was blinding! They played largely melodic HC-punk with strong vocals, and occasional diversions into ska. One song I swear is a version of **Civ's** *'Make My Choices'*? Anyway, you need to see this band.

Active Slaughter were meant to be playing their last couple of gigs this weekend, but unfortunately couldn't due to missing personnel, which meant the night finished a bit earlier than expected, but it had been a great enthusiastic turnout and the door takings pretty much ended any concerns about the financial viability of the weekend.

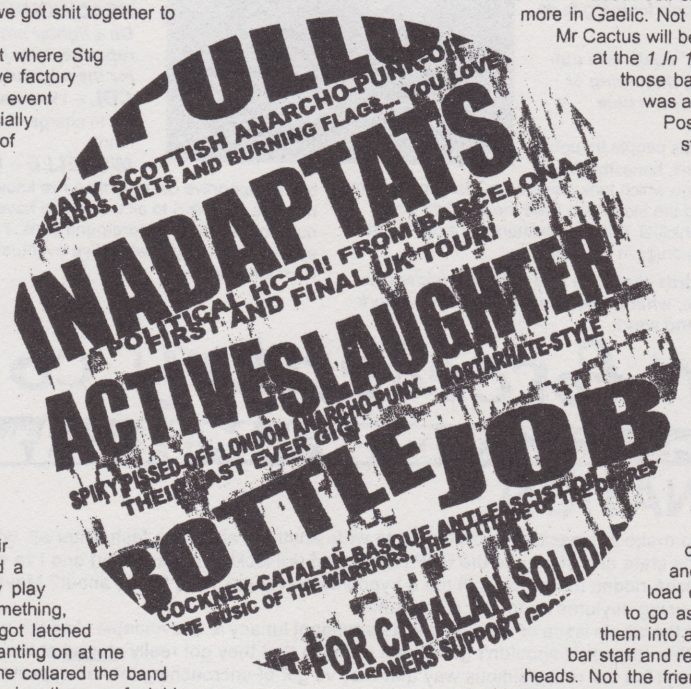
A drunken journey home on the labyrinthine night bus system finished the night, which was spent on a small sofa in a pissed semi-coma...

SATURDAY 12TH MARCH... THE FENTON, LEEDS

Today got off to a shaky start. I managed to successfully navigate the baffling London bus system to get to Kings Cross, only to be short-changed by a fiver when I bought a sandwich and some beers for the train, which ended up in shouting match with the thieving bastard shop-keeper and which I took as a bit of a bad omen. Luckily Ferran gave me his train ticket as he was travelling up in a car with the Catalans, so I was spared the *Twilight Zone* experience of long distance coach travel and got home a lot earlier than expected and without the early stages of Deep Vein Thrombosis that *National Express* usually gives me (heightist bastards – you try being 6' 3" and squeezing into their seats for four hours!)

It was by now definite that **Active Slaughter** weren't playing, but I'd already sorted out two local replacements and there wasn't really much else that needed to be done. And everything went quite smoothly from then on... bands and sound bloke were all on time and there were no equipment problems – miracle! Local last-minute additions **Retain The Right** played first, and have got loads better. Their sound used to be a bit standard punk plod with ropey **Specials** covers, but they're a lot faster and way tighter now, playing HC with a nod to UK82 and lyrical sense... nice one.

The Plight followed and left a few people gob-smacked. They're another band formed by ex-**Indicator** and **Broken Access** folks, but play a sort of rockin' **Black Flag / Sex Maniacs** noise. And fucking good it was as well, with a fairly short set that promised much for the future...



Next up was **Bottle Job**, and to be honest I wasn't expecting the Leeds crowd to be overly impressed, since Oi! isn't exactly big news round here. But they had some folks up dancing and like last night, were bloody great. Buy the album, it rules.

Inadaptats really were fucking ace tonight. The entourage of Catalans burst into spontaneous independentist songs, waved flags around and generally ensured the atmosphere was good. Musically they were tight as hell again (the benefits of bringing your own sound man I suppose, who is obviously going to be able to get a spot-on sound) People were coming up to us afterwards saying things along the lines "Who the fuck were they and why aren't they huge?!?!" – well they are In Catalonia, but when you hear them in England, it does make you wonder why they've never taken off in this neck of the woods.

Finally **Oi Polloi** did their first Leeds gig for about six years, and as you'd expect it went down well. Deek in a balaclava and kilts abounding, they ran through plenty of the old favourites (although don't ask me about an exact set-list as I was lashed by this time, so much so that I ended up crowd-surfing, which is kind of stupid in somewhere the size of your living room...) We got some new ones like *'A Whole New Ball Game'* – about self-examining for testicular cancer – and some more in Gaelic. Not as much cabaret this time, which I'm sure Mr Cactus will be relieved about, as Deek set fire to his hair at the *1 In 12* a couple of years ago, but they're one of those bands that everyone in the world likes, so it was always going to be a winner.

Post-gig turned into an all-night session, starting in the hideous *Dry Dock* (interrupted by two Catalans being chucked out for doing lines in the bogs...) and finishing at Neil's house with a party fuelled by homebrew lager and **Cocksparrer**. What more could you ask for?

SUNDAY 13TH MARCH... 1 IN 12 CLUB, BRADFORD

Having got home at 7am and had precisely zero sleep, today looked like it was going to be an ordeal. **Bottle Job** left and I managed to get myself into town to meet the Catalans in *The Angel* for a beer, which I guessed would either wake me up or knock me out, and luckily the elixir of *Sam Smith's Stout* did the former. We all drove over to Bradford, delayed only slightly by my poor directions, and found the Club wasn't open, so I took a load of Catalans to the pub. I couldn't be arsed to go as far as *The Beehive* (okay pub) so I took them into a dive just round the corner with obnoxious bar staff and regulars who looked at us like we all had two heads. Not the friendliest pub, despite the fact we probably doubled their day's takings, and I couldn't really string words together in English let alone pidgin Catalan so I probably came over like a right arrogant git. Anyway, the Club was opened, so we relocated to friendlier climes. By this point, the fatigue had set in, so I had the genius idea that if I drunk *Buckfast* all night instead of stout, the caffeine would keep me awake, which amazingly it did. Except I spent all evening rambling incoherent shite to anyone who'd listen... but I'd probably do that anyway. There'd been a benefit meal on earlier in the day, so everyone was well fed in the Club café, and things got going at about eight. I'd not expected a huge turnout tonight, but I think we were struggling to reach more than about fifteen people which was a bit disappointing, but the bands were all good.

Retain The Right played again, and were good as I remember, although I think they may have been better the night before?

Next up were **The Infested**, a new band formed of ex-**Indicator** and **Dumbsoda** personnel. I probably wasn't in the best frame of mind to pass judgement on them, but they churned out a twisty melodic hardcore sound that came over as surprisingly polished for a band that have thus far only done a handful of gigs. They've got a demo CD out already, which'll be getting the full appraisal in our next issue.

Long-time veterans of *Punktured* gigs **Homebrew** were up next, playing quality (and eternally under-rated) streetpunk. They're always good live, and it amazes me that a band who sing *"I like to drink, I like to fuck, I like to fuckin' drink!"* aren't massive! Apparently a full-length album is in the pipeline at some point soon, which should be a treat as they're cracking on vinyl, and the world (Leeds especially) needs more bands like this!

Finally **Inadaptats** played a great set again, and the sparse crowd didn't seem to hamper their enthusiasm one bit. You <u>really</u> have to see this lot live... except you'd have to travel a long way because rather annoyingly, they're playing their last ever gig in their home town at the end of May...dohhh! A typical case of discovering something great just when its about to end. Anyway, they seemed to enjoy their first and last visit to our septic isle...

By the end of the night, the lack of sleep and the monk's nectar conspired to make me completely unintelligible and having missed the last train as fucking usual, we had to part with a mortgageable sum of cash for taxis home since the Catalans had headed back south in the van after the gig. Thank fuck I had the next day off work... (CHIP)

Visit: **www.catalansolidarity.org** for more info on Catalan prisoners...

HEADWOUND* – 'Scream For The World' *doesn't really paint a very rosy view of our future. Do you really think we are just biding our time until our inevitable extermination? Or have we still got a real chance to change things? I know it's a clichéd question, but how has having kids changed the way you view our future prospects as a society?

***COL* –** All the points made in *'Scream For the World'* are real and happening. This planet is finite and we have to live in whatever we produce and when resources run out there can't be any more. I was at a sustainable development conference a few months ago where someone made the point that if we produce anything other than compost and water from whatever we do then that is not sustainable, which if you think about it is true! I have seen some recycling schemes where more energy is put into the processes than is saved by them. I'd like to think that we can change things but unfortunately I think it is too late. The US has no-one to challenge them so they continue to burn up carbon based fuels and the rest of the world is desperately trying to catch up. Countries with developing economies like China are potentially going to be huge future polluters and who can blame them? Europe and other developed parts of the world have already cut down their forests and burned fossil fuels to get their economies to where they are today. To criticise other people for trying to do the same is hypocrisy.



HEADWOUND* – *The song* 'Forced Entry' *deals with out-of-order cops. Have you got any shocking, disturbing or even amusing tales of dealings with the boys in blue yourselves over the years?

***COL* –** The song *'Forced Entry'* was written as people thought our name was something to do with sex! It isn't, honestly. We saw a raid a few doors down several years ago which took place on a Thursday tea time where they smashed the door in and arrested the bloke who lived there. I didn't think that the Bolton police force had that many vehicles! This was deliberately a high profile raid so that they could say they were tackling drugs in the area.

HEADWOUND* – *What are the three records that have had the most impact on your life, either positive or negative? Also, what book, film and piece of artwork have made the most impression on you, and why?

***COL* –** For records I'd have to say *'Rattus Norvegicus'* by the **Stranglers** as it was and still is one of my most played albums. That one was easy. Next would probably be *'Sabbath Bloody Sabbath'*. After that it would be easier to go for ten than one. Bookwise I'd say currently is *'Railways of Bolton'* which has some superb photos of places I grew up and they have all changed significantly now. A lot of the places have disappeared under vast housing estates. When I was a teenager a group of us were walking along a footpath that we had always used to go fishing in a pond. A woman came out of a new house, took her kids off the street and told us to go away as "our sort didn't belong round there". She was going to ring the coppers if she saw us in the area again. Snobby fuckwit!

***MICHELLE* –** Naming the first is easy – *'Bondage Up Yours'* by **X-Ray Spex** because its so ballsey and as a female I found it very empowering. The second is *'Neu Smell'* by **Flux Of Pink Indians** because the lyrics raised my consciousness around the meat trade. The third is *'As Civilians Die Again'* (from their second CD) by **Harum Scarum**. I think the music to this song is excellent and the lyrics speak for themselves. The book *'The Color Purple'* made an impact on me because it made me aware of the oppression of not just women but black women. Film ? Don't know none spring to mind and the same for artwork.

HEADWOUND* – *Sorry, that was all a bit heavy wasn't it? On a lighter note, do you have any final words, witty repartee, crap jokes etc? What plans do* Forced Entry *have for the near future?

***COL* –** I know a crap joke about a fanatical Christian Nazi being put in charge of the worlds only superpower but it's not very funny.

***MICHELLE* –** Thanks to you both for the interview and for being supportive over the time I've known you. I'd also like to use this space to say a massive THANKS to all those who have taken the trouble to fill in one of my questionnaires on underground punk. I've had a fantastic response and really do appreciate it. Maybe when I've eventually collated the data a summary could be printed in *Headwound*???

www.forcedentry.co.nr

CLASS NOT NATION

For this issue of Headwound I tried to make a conscious decision not to write anything about the fash. After all, what does every anarcho style zine have in it? Yeah rants against the police, the state and of course the BNP (Bonehead (k)Nuckledragger Party) and I've always been the first to complain about bands n zines sticking to formulaic cliché-ridden topics. So call me a hypocrite cos guess what this is about? Maybe it's an obsession or something or a bizarre fascination like the Victorians using asylums as tourist attractions...

Anyway it seems that at the moment the whole issue of fascism and its attendant lunacy is unavoidable. And I'm not just talking about the obvious stuff of them organising demos and rallies either (though it shouldn't go without mention that they got really stoned at their do in Halifax the other week, ha ha! – see **www.antifa.org.uk** for the full story) but the real insidious way that they've got of encroaching into all aspects of life. From things I've overheard you get the impression people really are beginning to take them seriously as a legitimate political party rather than the bunch of extremists that they actually are. Don't get me wrong I know there's always been people about spouting the supposed virtues of the BNP and their ilk but when it comes from people who'd have previously dismissed them as some kind of joke then its worrying. This morning, just before writing this I over heard one of the students I support talking about how the taxi driver that brings him to college was singing the praises of Nick Griffin, claiming he should be the next Prime Minister etc. Now unfortunately this is the type of *Sun*-reader mentality that you come to expect every so often but given that the students this particular oaf is paid to drive have learning difficulties and are mainly Asian, its hardly in keeping with their so-called equal opps agreement they have with the college. Yet even scarier, in my opinion, is the latest phase of the fash recruiting within the schoolyard, armed with "news" letters and stickers promoting the advancement of their Aryan empire. While not exactly a new tactic its something that has become increasingly popular within the last year or so – good to see one of our local Neanderthals getting 6months for such a thing – but I think it's something that's very difficult to know how to tackle. Of course most schools and colleges have the anti-discriminatory codes and practises in place (whether they work or not is another issue) but how do you tell a bunch of 16 year olds that something is unacceptable without making it look attractive in a rebellious/pissing off authority kind of way? I know that there's students where I work who scratch fascist symbols into desks and daub their folders with idiotic right-wing slogans but in all honesty I can't say they're fash – after all this is something that appears not to be limited to white students – so how can you tell what's a mere flirtation with something that appears dangerous and forbidden and what's actual nazism? It goes without saying that, in college at least, any obvious evidence of such tendencies is challenged and sanctions applied yet once out of the college door what happens then? Its an age old fact that martyr chic is very appealing, especially to teenage boys, the "no one likes us we don't care" mentality and this is something fash groups thrive on. Whip up this image that they're something 'other', something to be feared, rather that a collection of reactionary misfits, and you've got an instant recruiting ground. This is something that is further helped by the present trial of a definite unholy trinity – Tyndall, Griffin and Collett. The latest is that that they've been given unconditional bail until they reappear in court in May. My first reaction to this was "how fucking disgusting / typical" considering the draconian bail conditions that are generally imposed on anyone opposing the fash but I suppose anything restricting them from campaigning or entering certain 'risk' areas would've only been used to the numbskulls advantage – no doubt bleating on about their freedom of speech being denied as is their wont (the clueless fuckers obviously can't see the double standards in that argument but then they've never been known to let common sense get in the way of a vigorous bout of goose-stepping). Tactically it would've been a shot in the foot for the State anyway, and I can see the whole thing back-firing and Griffin and co making huge canvassing capital from their new found 'martyr' status "We're the voice of white working-class Britain, look how scared the government are of us" and all that...

I totally support and advocate removing the fash from our schools, streets and lives and if that means physical confrontation then so be it but its important to remember this isn't the only approach (though it has to be said there's nothing more heartening to hear of some nazi freak getting their come-uppance – it's instant party time in our house when we hear of hospitalised fash!) and that there are times when this constant pitched battle only serves to make their position (which would preferably be 6ft under!) more glamorous. Personally, I would like to think that if their was a wave of recruiting in our local schools then the community would be able to organise enough to rid itself of the menace but whether that is sheer idealism is debatable and of course in many areas this is not the case. So what's the answer? I don't know but as a parent myself I find this very frightening...

With the General elections just round the corner there's little doubt we'll be treated to shed loads of bullshit from all parties (though hopefully *Veritas* and *UKIPs* latest round of handbags at dawn will diminish the nazi vote even further, what with them all stealing each other's rightwing policies – well, those Labour and Conservative haven't already nabbed!) so in the meantime lets raise our glasses to the death of the nazi fuckwit in Oldham who killed himself while wanking over photos of a woman dressed as a schoolgirl while having a kettle flex tied round his neck. Gives a whole new mean to 'hanging around'!

For further info on fash slaying contact: **the635group@mail.com** (RACHEL)

FORCED ENTRY

Forced Entry from Bolton were formed after **Anarchy Spanky** (see *Headwound* # 14 for interview) split up. Three quarters of **AS** are in this new band, but the musical direction is a little different – more **Varukers** than **Dirt**. They're really sound people with a lot to say who play great straight-up fists-in-the-air Punk Rock. And here's what they have to say for themselves…

HEADWOUND – Can you introduce yourselves and what you do in the band? As well as* Anarchy Spanky*, have you been involved in bands before? Any other activities in the punk / HC scene? What do you currently do outside of the scene?

COL – I'm Col and shout and play guitar.

MICHELLE – I'm Michelle and I play bass and also vocals/backing on some songs. Previous to **Forced Entry** I have only been in **Anarchy Spanky**. Years ago I ran a distro but stopped that when other things took up my time. Outside the scene I'm researching British underground punk as part of a PhD and also lecture part-time in social studies.

HEADWOUND – How did each of you get into punk and what inspires you to stay involved?

COL – I got into it when I was at school in 1977 as most of my friends were into it as well. Most of them moved off which allowed me to buy a lot of early records for next to nothing. I wish I still had them all! I stay involved as I enjoy it most of the time and there are still a lot of nice people in the scene. Unfortunately that is becoming less and less! I want to listen to music that I like and since I don't like 'pop' music I don't enjoy going to mainstream pubs and clubs. I also don't like the macho dickheads that those places attract.

MICHELLE – Been asked this one before. Well, I got into punk when I met Col (lead guitar) way back in 1979. I already liked the rebellious elements of both the music and the style of punk but I only started going to gigs when I met him. The reason I remain involved I suppose is because it has become a part of my identity and my life. The DIY ethos and the energy of live music are a major attraction to me. I really enjoy going to gigs seeing new and old bands and also being around people whom I can relate to.



HEADWOUND – Can you tell us a bit about your local scene? What bands, venues, zines, distros, labels etc would you recommend checking out? What are the best and worst aspects of the punk / HC scene in your area?

MICHELLE – Unfortunately Bolton doesn't have a punk scene anymore. There is a healthy metal scene that seems to be at the centre of the alternative scene here. Overall it's a young scene and they've been very supportive when we've played locally. Besides ourselves **Billy Club** is the only other 'punk' band that I can think of from Bolton. Myke from **Burn all Flags** and *45rpm* zine/newsletter lives in Bolton but the rest of the band live outside so I don't know if they'd qualify as a Bolton band. There seems to be a few pop punk type bands but they aren't what I'd describe as 'punk' in authentic underground punk. Rather they are 'punk' as in they're trying to be **Green Day** or **Rancid**. You know the type every place has them. Maybe not their fault though if they've only seen mainstream punk. Some of these kids are really sound but lets say a bit naïve and misguided by the whole commercial punk thing. As far as venues go in Bolton, there's *The Alma* pub on Bradshawgate where all the metal heads and any one 'different' tend to hang out. They have live gigs on there regularly but they don't have punk bands that often. *Bolton Music Collective* do their bit for live music in the area but punk appears to be off the agenda for some reason. The *Gash Collective* have put on some excellent gigs in Farnworth which is just outside Bolton. **FuckHatePropoganda** played there last year but I got the impression that most people thought they were a grind metal band rather than a punk band. So as far as punk goes on Bolton the once thriving scene has come to an end and people have to look elsewhere.

HEADWOUND – What bands initially inspired* Forced Entry *musically and lyrically? Did you have a set idea about how you wanted to sound, or did it just happen? How do you see your music progressing in the future?

COL – I don't know what bands I would put a name to other than ones I've been in previously. We all have very different backgrounds and my influences are mainly early punk and 70's heavy bands as that is what I grew up with. I like **Led Zeppelin, Hawkwind** and **Deep Purple** for example while Michelle can't stand them.

HEADWOUND – How do you go about writing songs – is it a collective process or the work of one person? Do the band ever disagree strongly on the musical or lyrical content of songs? What is your favourite* Forced Entry *song and why?

COL – I usually write the music and Lyrics although Pat wrote both for *'15 years Dead'* and Michelle wrote *'Childs Eyes'*. I usually need to be pissed off to write something, I can't just sit and make something up so the lyrics relate to whatever is bugging me at the time. I can't think of anything we have disagreed over apart from one song that Michelle wrote and we have now stopped doing for personal reasons.

MICHELLE – I don't write the riffs for our songs so I don't know if my personal taste in music is actually reflected in ours. Col has written most of the music so you'd better ask him about influences. We didn't discuss how we wanted to sound it just came out the way it did. If one of us doesn't like a riff then we'll say but it depends on the opinion of the majority whether we drop it or not. As far as our music progressing we'll just have to see! We all write lyrics to individual songs. Sometimes we already have the music and one of us will write the lyrics and vice versa. It seems that writing lyrics is a very personal thing that we do in isolation from the others. From my own point of view if something inspires me then I write lyrics. I can't just sit down and write about the first thing that comes into my head. I don't have a list to tick i.e. anti-racist, anti- animal abuse, anti-war, getting pissed etc. My favorite **Forced Entry** song is *'Scream for the World'* simply because the music is cool and it's about a vital issue. A close second is *'Police Informer'* because it's boot stomping punk as fuck!

HEADWOUND – What reception has the CD had so far? Did you find any major differences recording it at the* 1 In 12 *compared to a normal studio?

COL – The CD has had a good reception and we have sold quite a few. Bri was an excellent engineer at the *1 In 12* as he knew exactly how we wanted to sound. I have had problems in the past with engineers who think we want to sound like a pop band and take all the rough edges off. Other than that the set up is the same as at most other studios and I'd certainly want to do it there again.

MICHELLE – We've sold loads of CDs since it was released in Oct / Nov last year and we've had lots of positive feedback which is encouraging. As far as the recording process there was no difference between recording at the *1 In 12* and any other studio. However, in terms of practical things such as space and heating then there are limitations at the *1 In 12*. But hey it's done 100% DIY style so who cares if you need to wrap up warm and have to endure being stuck in a small room with smelly farty men!!!(What a girl has to put up with eh!!!!).

HEADWOUND – 'Child's Eyes' is about child sexual abuse, one of those topics people in the punk scene are as unwilling to confront as anyone else. The trauma caused to victims is obvious, but the thorny question is what can society do in a preventative way to stop this sort of thing happening? And what should a civilized society do with the perpetrators?

MICHELLE – The only thing that I can see society doing in a preventative way is to educate people of all ages around awareness and get it out in the open rather than a taboo subject. If it becomes an acceptable thing to talk about openly then children may not be so frightened to talk about it. The perpetrators aren't going to change their sexual tendencies because for them it is their sexuality. I don't see how a pedophile can be rehabilitated just as a homosexual can't become heterosexual and vice versa. The most effective way to deal with them is to castrate them – drastic yes but it'll stop them becoming sexually aroused. Failing that fuck the civilized society and shoot the bastards!

HEADWOUND – The lyrics to 'Crawl' refer to chemical warfare and you ask "Is this the result of a terrorist plot?"...while atrocities like the Sarin gas attacks on the Tokyo underground are an example of this, do you think the terrorist threat is as real as western governments would have us believe? Are we all being led up the garden path with tales about cloven-hoofed Muslims out to eat our babies? How do you think society will change if the ultra paranoid neo-conservative Cold War mentality is allowed to flourish? When the old 'red menace' is replced with 'islamic menace', what do you think the effects will be on daily life in our society?

COL – The lyrics "Is this the result of a Terrorist plot?" are followed by "or stockpiled chemical waste that someone just forgot". The whole point of the song is to point out that the rubbish being fed to us by the government here and the US to try and justify grabbing the world's oil reserves is to try and make us fear that part of the world. The lyrics are from the point of someone having a nightmare after listening to a propaganda broadcast. The US should have pretty good idea where all the crap is in the world anyway as they sold it to them. They put Saddam Hussein in power and gave him weapons as they hoped that he would destroy Iran, one of America's next targets judging from the latest noises coming from Bush and his cronies.

RANCID NEWS # 6 & 7 etc

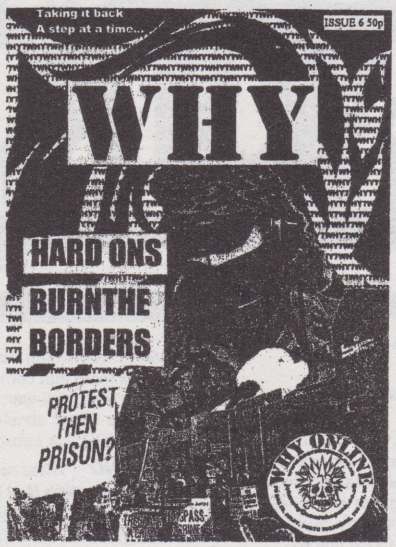
Best described as a mix between (the now deceased) *Fracture* and *RTB*, *Rancid News* is being churned out at a rapid rate of knots. As Headwound isn't quite as efficient with its deadlines, there's quite a backlog of these in terms of reviewing so for that reason it makes sense to list what's in each of these so that you the reader can track 'em down. **#6 Give Up The Ghost, Anti-Flag, Strike Anywhere, November Coming Fire**, shoplifting, graffiti, protest guide… **#7 NOFX, Against Me, The Epoxies**, *Cat N Cakey Records*, releasing a CD, making a zine, travellers vs BNP, vegan fayre… **#8 Q And Not U, Chillerton, Break It Up, Das Oath,** *Punk Voter*, animal liberation… Overall a healthy blend of punk (if a little too mainstream for my tastes at times) and politics with plenty of support for smaller zines. A worthwhile resource. There's probably a new one out by the time you read this! Subs are a fiver for six issues from: *Rancid News*, PO Box 382, 456-458 The Strand, London, WC2R 0DZ, England (RACHEL)

RESISTANCE # 66, 67, 68 etc…

I like anarchist politics when its like this…written with some connection to the real world and the people producing it don't sound like bell-end post-graduates showing off their unfathomable Marxist vocabulary. *Resistance* is the *Anarchist Federation's* monthly bulletin, full of news on real-life issues and a strong emphasis on workplace struggle and prisoner support. Things people care about, written in a way that (gasp!) might even make new blood want to get involved… there's a good lesson here for other elements of left / anarchist politics. Always worth a read. SAE to: Anarchist Federation, PO Box 375, Knaphill, Woking, Surrey, GU21 2XL, England or £4.00 for an annual subscription (CHIP)

RIOT 77 # 7 & 8

Let's not bugger about here, just buy this zine now, alright? If you can't be convinced by simple dictation, I'll explain why… Firstly it's huge (A4, lots of pages, loads to read, all looks nice etc) and there's a good afternoon's perusal within. The interviews are great, well researched and in-depth. *TKO Records* graphic designer **Alan Hynes**, author of *'It makes You Want To Spit'* **Sean O'Neill** and **Poison Idea** are all brilliant and the others good as well, although I can't say **Marky Ramone** impressed me much. This is up there with *Scanner* and *Direct Hit* for quality fanzine journalism… There's also a stack of reviews of gigs and records, as well as DVDs and books, all well-informed and interesting – although no zine reviews again, which seems a bit off to me…why? As music-focussed punk zines go, you're not going to get much better than this… Try four Euros post-paid from *Riot 77*, c/o Cian Hynes, 31 St Patricks Park, Clondalkin, Dublin 22, Ireland… and issue eight just turned up as well, which is more of the same, including interviews with **Radiators From Space, Los Fastidios, 7 Seconds, Sabrejets** and *Captain Oi!* Compulsory stuff! (CHIP)



RIOT ON YOUR OWN # 15, 16 & 18

This is getting to be a staple despite Bill's claims to be giving it up a few issues back. Anyway, each issue follows a format that includes a stack of reviews, the best of which are Bill's accounts of Belfast gigs, which give a great portrait of the city's punk scene. There's always loads of photos, many of which point to one of Bill's favourite pastimes… spot the fit punk bird. Add drinking tales, promotion of his sketchy band, Bili's thoughts on life, the punk scene and slagging off indie pseudo-punk posers and you've got something worth investigating. Issues are free with an SAE but beware if you send off for issue 18, which features a chilling front cover photo of Bill dressed as a 'young, slightly gay Elvis' complete with eye make-up, which is something no-one should ever have to see in public. From Bill, 5 Glen Road, Belfast, BT5 7JH, N Ireland (CHIP)

RIPPING THRASH / WHY split zine

Many aeons ago these two zines managed to get it together to put out a joint zine. Now (possibly cos no one else would have them!) they've joined forces once more to deliver a literary assault. *Why* kicks off with interrogations of **Burn The Borders** (Indicator) and the **Hard Ons**. There's a well thought out piece questioning our attitude to 'real' freedom versus consumerism of records and political literature – plenty of food for thought there. Great to see John back at the helm of *Why* but it'll probably be another decade before number seven sees the light of day! *Ripping Thrash* continues in its merry way along the highway of all that's noisy and brutal hence **Kung Fu Rick, Dysmorfic** and **Hero Dishonest** blitzing their way through the pages. All topped off by mini rants and a plethora of reviews. two great writers = one cool zine! From *Ripping Thrash* or *Why* distros, 50p plus and SAE (RACHEL)

RUNNING ON EMPTY # 3

Kill Yourself, *Geekscene Records* and **The Pine** all come in for a grilling in the latest issue of *Running On Empty*. Jon and I don't exactly share musical tastes, but this is a decent zine. The bits I like the best are the columns wherein Jon offers his own thoughts and opinions on such matters as tape-swapping, building your own PA, Leeds *Carling Festival*, the lack of humour of the police (!) and boycotting *Esso*. Just one though – why just *Esso*? *BP* or *Shell* are anything but ethically sorted – the whole lot of em are based on corrupt business practices and environmental butchery. Anyway, this is another fine issue and well worth your pennies. 50p plus SAE from *Running On Empty*, 15 Denver Road, Dartford, Kent, DA1 3LA, England (RACHEL)

SHARPSHOOTER # 1

Brand new zine winging its way out of Aberdeen. Lots of stuff crammed into this one, including interviews with **King Liar & The Brutes, Freaks Union** and *Asian Man Records*. There's also random stuff in the form of a problem page, celebrity look-alikes, and a totally bonkers 'autobiography' that left me totally baffled – my conclusion being that Kirk must have access to some very strange drugs! Lots of reviews finish this off. A little 'studenty' in its humour but a good first issue. Try 50p and an SAE from Kirk, 4 Gilcoumstoun Land, Aberdeen, AB10 1TA, Scotland (RACHEL)

SHORT ATTENTION SPAN # 2

Another short and sweet issue from Myke of **Burn All Flags**, this time featuring an interview with **Out Cold**, and some record and zine reviews. This is a folded A4 sheet, and like *Agitate* and other free newsletters, it's a good way of putting about information on punk rock goings-on. Bollocks to the internet, more freesheets in punk! SAE to Myke, 61 Riverside Drive, Stoneclough, Manchester, M26 1HU, England (CHIP)

SLUG & LETTUCE # whatever

To the uninitiated, this is one of the U$ veterans of zinedom. Newsprint format jampacked full (tiny print – we at Headwound approve!) of all things punk, focussing in the main on anarcho / crust – zines, gigs, photos, columns, all interspersed with Chris's own thoughts. This is a regular zine so its worth checking out the subscription option. Two dollars post-paid from PO Box 26632, Richmond, VA 23261-6632, U$A or try *Bald Cactus* or *Active* in the UK for subs. (RACHEL)

STORIES FROM THE HAUNTED HOSPITAL # 1 & 2

This is a brief comic zine by some lad studying at the *Northern Film School*, and the title gives you a clue about the territory…"short stories of dark horror humour" . I'm no authority on the world of DIY comics, but this was a decent, if very brief, read and raised a smile or two. There's not a great deal to it, and he's hardly the next Clive Barker (probably a good thing actually…) but it's worth a look. It costs 30p and an SAE, but there's no sodding address in it, so you'll have to e-mail **haunted-hospital@hotmail.com** for more info, or try *Out Of Step* (CHIP)

SUSPECT DEVICE # 43

As usual this is so jam-packed with goodies that it's hard to know where to begin, though after 43 issues you'd begin to worry if it was crap wouldn't you?! This time round interviews are provided by **Intent, Assert, Discharge** and **No Substance.** The **Discharge** one was a load of Dis-appointing (had to get one in there!) bollocks, just showing how little they have to offer the punk scene of 2004. On the subject of bands reforming, Tez slags off others for being 'cabaret' – well you know that old saying about pots and kettles? Well it seems pretty apt in this instance. Still, the rest of the interviewees all provide interesting answers and there's enough reviews and columns to keep you amused for a good few hours. Good to see a zine focusing on its local scene, so you get plenty of info on the goings on in the SoutHCoast as well. Definitely one to add to your shopping list. Send a quid and a 34p SAE to: *Suspect Device*, PO Box 295, Southampton, SO17 1LW, England (RACHEL)

THIRSK FIRST # 1

Out of the ashes of *My God…* and *Small Sailor* rose *Thirsk First* and pretty good stuff it is too. Picking up where the other two left off, there's plenty of diversity and opinionated, informative rants and raves. Not too much emphasis on interviews which is no bad thing, but there's **The Mingers, The Foamers, Kirsten Ferrell** and plenty of personality shining through. Hopefully issue two won't be as long in the making! A good one, you need this! 50p and an SAE to *Thirsk First*, PO Box 132, Thirsk, YO7 1WR, England (RACHEL)

TIME BOMB # 5

First time I've seen this one but it shares similarities with old Thirsk zine *Small Sailor*. Good to see DIY sentiments proudly emblazoned on the cover! Venturing further into the Time Bomb lair, we are treated to the delights of **Strike Anywhere, No Substance, Chillerton** and *Cat N Cakey* records so there's a distinct southCoast feel to this. The cut 'n' paste layout is of the old school variety and its nice to see a mixture of the hand-written and typed stuff – its just like being back in the 90s! The only bit I wasn't keen on was Connor's column that has some really fucked up, bigoted views on the treatment of prisoners – typical *Sun* reader level of thinking. That aside, this is a fine punk rock zine. A quid and an SAE to 22 The Lorne, Bookham, Surrey, KT23 4JZ, England (RACHEL)

TOILET PAPER # 8 & 9

Number eight includes interviews with **The Weakerthans, Modern Life Is War, Pipedown, Give Up The Ghost** and **Sick Of It All,** a long and quite academic article entitled *'Historical Origins Of The Polish Revolution'*, reviews, rants and some poetry… the interviews are all really well done and there's a load to read. Issue nine features a long tour diary of Alva's trip with **Gertrude**, who it seems she's quite obsessed with. There's also an interview with **Leatherface**, stacks of record and gig reviews and some rants and articles. There's a hell of a lot to read here and I like the fact that every issue seems to have something random in it, and she doesn't stick to the same format each time. Two Euros post-paid each from Alva Dittrich, Joh Kohlmann Str 8, 53913 Swisttal, Germany (CHIP)

WALL STREET DESTROY # 4

French anarcho zine obviously influenced by the *Crass* era. Interviews in both French and English with *Strongly Opposed*, **Klinika, Cojoba, Agathocles** and a housing association, plus art, campaign for musical destruction and *Punk & Disorderly Festival*. Cut 'n' paste frenzy to the max and brimming with enthusiasm and a cool attitude. Definitely worth seeking out. From 75 Rue Pajol, 75018 Paris, France (RACHEL)

WARNING # 1

Just like the 90s never happened, this zine radiates 80s Dis-graphics with a vengeance. Frank offers up insights into the world of **Blood Spit Nights, Kontatto, Wretched** and (no surprise) a heavy focus on **Discharge**. Visually able to carry off the cut 'n' paste aesthetic without the scrappiness, yet a little bit of Frank's own thoughts would've added considerably to the quality of the content. A must for all Dis-heads! Three dollars post-paid (?) from PO Box 40113, Portland, OR 97240-0113 (RACHEL)

WATERINTOBEER # 10

Was there really any need for those photos on the cover – surely you want to sell the zine not scare punters off! As usual there's the madcap carnival of a ride of views, news and opinions. This issue also features articles from previous contributors so there's a pretty mixed bag – punk banking, work, as overview of Cuba, cider, sport… band-wise **Walk The Plank** and **Twice The Town You'll Ever Be** get a grilling and there's tour reports and reviews to boot. The **xand none of them knew they were scenestersx** piss-take is pretty funny (and accurate!) too. Something for all the family. A quid and an SAE from Tim, 48 West Park Grove, Leeds, LS8 2DY (RACHEL)

YOU CAN'T SAY NO TO HOPE # 3 & 4

Eh?!?!? I don't know what the hell is going on here. Issue 3 is eight pages of random stuff, including a guide to making bird-feeders, bad amateur porn and some stuff on how Solihull is England's least gay town. It's hand-written, messy and bizarre, like Bill Oddie on drugs listening to evil HC. Issue 4 continues in a similar vein, with Jon's musings on cameras at gigs and a guide to building hedgehog boxes. Useful if you have some homeless garden mammals, but otherwise ..Free with an SAE from Jon West, 71 Merlin Avenue, Nuneaton, Warks, CV10 9JY, England or e-mail **jonfwest@hotmail.com** for a free copy (CHIP)

IF IT WAS EASY THEY WOULDN'T CALL IT 'STRUGGLE'

MARK BARNSLEY TALKS ABOUT REPRESSION AND RESISTANCE IN BRITISH PRISONS

Having spent ten years of his adult life in prison, eight of them the consequence of being stitched up as a direct result of his political activism, Mark is in a unique position to comment on the British prison system. During the time he spent inside he was in constant friction with the prison authorities, helping to organise resistance from within which often led to long periods spent in solitary confinement. This pamphlet is comprised of two transcripts of talks in Lille and Barcelona and despite the heavyweight subject matter the format makes it accessible and human with the occasional dose of wit. While Mark dwells on the brutal and dehumanising nature of incarceration there are glimpses throughout of comradeship. Even in the adverse surroundings of 'the block' there is some sense of community between inmates and Mark's account of older cons saving him from beatings by screws when he was younger is particularly moving. I wonder if you would see the same level of solidarity in British prisons now, with rampant smack use and the pacifying/controlling influence of in-cell TV – would it be too conspiracy theorist to point out the correlation between the introduction of TV and Earned Privileges with the decline in prisoner militancy? Mark's experiences were largely in the Cat A / dispersal circuit where there seems to be greater willingness to defy prison regime and one of the most important things touched on in this pamphlet is defying the introduction of private industry into British prisons i.e. slave labour modelled along the lines of the US prison industry complex. Scum like *Wilkinsons* use non-unionised prison labour, not only degrading and humiliating inmates but also affecting workers on the outside, while the British prison system reaches absolute bursting point and the Home Office begins to privatise the prison system itself. It's fucked up and it doesn't work. Get this from the *Headwound* address for £2.50 post-paid and find out more. (RACHEL)

*"MAGGIE MAGGIE YOU FUCKING CUNT!!!"**

Reagan is dead...YES!!! Now when is Thatcher going to do the decent thing and follow the bumbling cowboy fucker? 2004 was the twentieth anniversary of the Miner's Strike, which history will probably regard as the tory witch's most despicable act. Yeah, there was the Falklands, the poll tax and a whole barrage of venomous attacks on the proles she despised so fiercely, but the Miner's Strike was something totally different.

I didn't grow up in a mining community, the part of Tyneside I was brought up in had lost its pits a long time before I was born. But like most kids my age, one of the most vivid memories I have of world events in the early 80s, along with the Falklands and the ever-present Cold War fear of nuclear holocaust, was the pictures of the Strike – of course, being eight years old, I didn't understand much about it, beyond what family told me, which was mainly the mantra of the northern working class at the time, "Thatcher bad, Labour good" (ironic how things turn out isn't it, Tony?). In hindsight it is one of the most important events in post-war British history.

For the benefit of any readers who may not be well-versed in what happened, the conservative party's rabid hatred of Trade Unionism came to a head when a confrontation and ensuing strike was engineered that saw the full force of the British state (riot police, covert intelligence services, even the army in police uniforms) unleashed against striking miners and their families with unrepentant brutality in an attempt to smash the *National Union of Mineworkers*, one of the strongest unions the country could boast at that time. The strike ended with the NUM defeated and the mining industry and the communities it supported in ruins, and perhaps worst of all, the boldness of British trade unionism curbed. It was something of a final conflict between the state and the organised working class, and we lost. Strikes by print-workers and dockers amongst others in the late 80s and 90s were all fought with courage but after 1984, the wider trade union movement was virtually neutered.

There are plenty of excellent books about the strike that are worth reading, full of images from which are by turns chilling and empowering. Met Police shipped up to northern coalfields to lay siege to the villages and mercilessly batter miners and anyone else who got in their way, all the while taunting the strikers with boasts of their overtime wages – absolute scum of the earth. The BBC reversing the footage from the Battle of Orgreave so that the police charge was shown to be a retaliation to the hail of bricks and bottles, rather than the precursor to it (not that that wouldn't have been justified)...then on the other hand, the way communities came together to defend themselves, the mutual aid, the treatment of scabs – the miners may have lost, but their fight is still an inspiration.

And behind it all, the most evil woman in Britain...fucking Thatcher. She's ancient now, last seen doing speaking tours funded by *Philip Morris* (tobacco company scum) and sticking up for geriatric nazi Pinochet...her idol Reagan is dead, her wretch of a son is armpit-deep in shite after his part in trying to orchestrate a coup in Africa, now why can't she hurry up and die too? Its like the bloody queen mother used to be, she just keeps on being alive, hidden out of the public gaze in case she does anything embarrassing...you can just imagine if they let her loose on TV now – her blue-rinse bouffant unkempt, her voice slurred from the gin and senility... *"Of course we should have kicked the reds out...and the bloody darkies as well...and the hippies and pakis and peaceniks and commies and perverts, Enoch had the right idea... in fact, gas them all. Kill the poor...hic"* Or words to that effect – its what she wanted to say all along...

So I really hope the spiteful hag dies an awful death, and more than that, I hope the British people have the sense to let their hair down and have a fucking good party as well. You know that jubilee footage from 1977 with loads of morons hanging out the bunting in honour of that inbred German heifer? Well it's that sort of thing I want to see – spontaneous parties in public places, abundant joy and merriment. She can't have much longer for fucks sake, and I'll be in the queue to piss on her grave when the beautiful day comes. (CHIP)

*gratuitous **Exploited** quote – sorry, I know its tacky, but it just seemed to fit...

PS. *Class War* are organising a celebration party in Trafalgar Square for the Saturday after Thatcher dies. Fitting location, since that was the epicentre of the Poll Tax Riot... be there!

PPS. On the subject of the destruction of the British mining industry, I was recently reading about *Tower Colliery* in South Wales. During the last big round of pit closures in the mid-90s, it was declared to economically unviable and faced with closure. The miners of Tower accepted their redundancy payout then clubbed it all together, bought the pit, and have spent the last ten years successfully running it as a workers co-operative. Now that is fucking great!!!

LET'S MAKE SOME MORE ENEMIES... BANDS THAT ARE TOTAL SHIT

ORRIN DE FORREST

A normal evening at *120 Rats* would start about eleven o'clock when people would arrive from the pub, start on the cheap cans and get themselves in the mood for a long night of punk, HC and tomfoolery... this night should have been no different. **Dog On A Rope** plus some others lost in the hazy recesses of my mind, were playing, including an unknown band called **Orrin de Forrest**. Mercifully I only caught a few minutes of this complete atrocity, but I still bear the emotional scars. Others, including Chip, suffered the full tortuous experience. The description of their full set runs as follows... Some blokes appear and pick up guitars, initiating a banshee howl of feedback, the lights are turned off and a strobe turned on. A bloke crouches down over a *Casio* keyboard and starts beating it, and someone screeches incoherently. By this point, those present are expecting this slightly arty-farty 'intro' to lead into some kind of crushing sludge-core, but after about five minutes, it becomes clear that this is what their set entails. Someone at the bar then puts **The Clash** on loud on the stereo and the audience start throwing an arsenal of beer cans at the unfortunate band who then stop playing, flee the venue and fuck off in their van without even stopping to say goodbye to their new 'fans' who then went on to further explore the theme of throwing beer cans with a devastating can war and water-fight in Rats living room. Very messy and far more fun than pretentious noise bollocks.

P.A.I.N.

Nothing wrong with them musically, and I don't know them personally, but their demands when asked to play *Leeds Picnic* in 1999 were £350, a portion of the door takings, 36 beers and 'security'... this was 'generously' dropped to £200 when told it was a benefit for *Rape Crisis*, but they were still told to fuck off for having ideas way above their station – they'd only have pulled twenty crusties and a dog (or maybe the other way round) and I can't imagine crusties paying fifteen quid a head to get in...

VELVET UNDERPANTS

Another **Dog on A Rope** occasion in Nottingham witnessed a surreal art-student performance from a band called **Velvet Underpants**, which comprised a handful of characters in random costumes, including a woman wearing a mirror strapped round her stomach. The 'instruments' were such things as a bicycle-pump which was waved in people's faces, and a petrol chainsaw which spoiled the atmosphere almost literally, yet the 'singing' was just random bits warbled, including squawking "Oh I do like to be beside the seaside" repeatedly, until it reached the point that even the gig organiser was losing the will to live, resulting in **The Specials** being whacked on at very high volume to drown out the sounds of **Shitty Underpants**. The night went on to see various members of our party abusing the band and **Lightyear** getting their cocks out... **Dog on A Rope** were almost good by comparison.

VICTIMS OF RADIATION

This Manchester band played an **Oi Polloi** gig where Deek and co didn't turn up, leaving these 1982 cartoon throwbacks as the 'main attraction'. Not only were they shit, and their demo was shit, they spent all night with their faces in glue bags and were heard making some highly dubious racist remarks to a woman who was going on holiday to India shortly afterwards. A true taste of the bad old days of punk, a reminder that you can't look back at 80s punx through rose-tinted glasses... **VOR** obviously look back through the bottom of a freezer bag of *Evo*.

PEOPLE WITH ANGLE GRINDER AT 120 RATS

More avant-garde shite and so bad I can't even remember their name. They had even less tunes than **Orrin de Forrest** and played at an all-dayer at *120 Rats* with a ridiculous amount of other bands... their set consisted of banging bits of metal together, smashing things up and chopping up a tyre with an angle-grinder. Which was really fucking big and clever in a confined space with no ventilation. If you like this sort of industrial noise, go and work in a foundry – power tools are the experimental band's penis extension, just like middle aged blokes with flashy sports cars.

ITCH

This band's only crime towards me was sending a demo.. however the offending article was among the worst level of emo-indie tripe I've ever heard and the accompanying press-release was filled with quotes like "As soon as we pick up our instruments and begin to play, everything becomes focussed and dreamlike, its like we are lost in the movement of the songs"...need I say more?

UNIT

What more can be said about **Unit** – when a band takes the hump with me to the extent of writing a song about me claiming (very ironically) I'm a "middle class white bitch", and claiming that anyone that slags off their turgid prog-rock droning is racist and homophobic, you know they're going to have to be in this list. This is the last time they're getting a mention in *Headwound*, but if you want a real giggle, subject yourself to one of their so-bad-its-hilarious releases... (RACHEL)



PRICE: £6
SHIPPING: EUROPE = £1

SEE YOU NEXT TIME...

This is the first time for ages that either of us have done a split zine. Back in the mists of time, *Cat On A String* did a split with *Dog Dirt* and was one part of the *Jarjeton Inkvisitio* omnibus, and *Cargo Cult* did a split with, er...*Bald Cactus*. Its been a bit strange doing it, especially as our zine has taken an age to get together this time. Next issue will be back to the usual *Headwound* routine, though as has been mentioned elsewhere, we are thinking about trimming it down in size in the future as it doesn't seem fair on bands and labels to wait best part of a year in some cases to see their stuff come to print. Next issue is probably going to be more international, simply because we've both been listening to largely foreign stuff of late, and there's precious s little inspiring either of us in the UK at the moment. That's not to say there aren't great bands around, or that the UK scene is any worse than usual at the moment, but there's a lot more exciting things happening elsewhere. Can't imagine anything else changing, you'll still get the usual... we're both a little bit disappointed with the lack of hate-mail and criticism recently though, so maybe we'll pack in a bit more cynicism and politics next time.

See ya, CHIP & RACHEL

LABELS DISTROS

ACTIVE, BM Active, London, WC1N 3XX, England
www.activedistribution.org
(Tonnes of cheap anarcho and HC vinyl and CDs plus zines, political books etc)

ATTITUDE PROBLEM, PO Box 326, Leeds, LS7 3YR, England
theveganwarrior@yahoo.com
('Attitude Problem' fanzine, plus international soap-dodger D-beat distro with vinyl and zines)

BALD CACTUS, c/o 145-149 Cardigan Road, Leeds, LS6 1LJ, England
www.baldcactus.co.uk
('Bald Cactus' fanzine, plus punk, anarcho & HC records and loads of zines, pamphlets etc)

BBP, PO Box 45404, London, SE26 6WJ, England
www.bbprecords.co.uk
(Anarcho-punk distro and label with vinyl, CDs and millions of tapes of obscure / rare 80s punk)

CRACKLE, PO Box 7, Otley, LS21 1YB, England
www.crackle.freeuk.com
(Big and varied new & used distro, not cheap but loads of good US stuff)

DO THE DOG, 65 Blackdown Way, Thatcham, Berks, RG19 3FY, England
www.dothedog.com
('Do The Dog' ska zine & CD label / distro) ***NOTE NEW ADDRESS!***

FIRE AND FLAMES, Rote St. 3, 37073 Göttingen, Germany
www.fireandflames.com
(Huge anti-fascist punk / Oi! / ska distro, plus clothing, literature etc)

FLAT EARTH, c/o 145-149 Cardigan Road, Leeds, LS6 1LJ, England
www.flatearth.free-online.co.uk
(Big HC / crust label & distro with zines)

INFLAMMABLE MATERIAL, PO Box 2544, London, NW6 3DF, England
(Largely US & Japanese HC distro with a lot of obscurities and bootleg stuff)

INSURGENCE RECORDS, 2 Bloor St. W. Suite 100-184, Toronto, Ontario, M4W 3E2, Canada
www.insurgence.net
(Streetpunk / HC label & distro, strongly working-class / anti-fascist)

JSNTGM, PO Box 1025, Blackpool, FY3 0FA, England
www.jsntgm.com
(Varied punk label / distro, also 'Blackpool Rox' zine address)

KATE SHARPLEY LIBRARY, BM Hurricane, London, WC1N 3XX, England
www.katesharpleylibrary.org
(Anarchist literature, including some great pamphlets)

LA VIDA ES UN MUS, BM Active, London, WC1N 3XX, England
freaks@lavidaesunmus.free-online.co.uk
(Big selection of international HC and anarcho-punk)

LOONEY TUNES, 69 Wykeham Road, Scarborough, YO12 7SA, England
(Big cheap global HC / crust distro, loads of vinyl, a few zines, don't do CDs)

MAD BUTCHER, Kurze Geimarstr 6, D-37073, Gottingen, Germany
www.madbutcher.de
(Anti-fascist punk / ska / Oi! label and huge distro including music, t-shirts, badges etc)

MORGENMUFFEL, PO Box 74, Brighton, BN1 4ZQ, England
katchoo63@yahoo.co.uk
(Great comic zine plus distro, focussing on zines, pamphlets etc)

NEWEST INDUSTRY, Unit 100, 61 Wellfield Road, Cardiff, CF24 3DG, Wales
www.thenewestindustry.com
(Label and distro, previously 'Assembly Line' distro)

OUT OF STEP, 100 Merrion Centre, Leeds, England
www.outofstep.co.uk
(GREAT punk record shop) ***NOTE NEW ADDRESS!***

PETER BOWER RECORDS, PO Box 132, Leeds, LS6 2RR, England
peterbower@alcoholic.co.uk
(Local punk label who put out great vinyl & accompanying distro)

PROOF DISTRO, PO Box 53, Leeds, LS8 4WP, England
proof@riseup.net
(Latin American punk / HC music and zines)

PUNK SHIT RECORDS, 74 Bristnallhall Road, Oldbury, West Mids, B68 9TU, England
www.geocities.com/lardyboy1976/punkshitrecords.html
(Label and distro, mainly streetpunk / UK82 stuff)

RIPPING THRASH / F.C.R., PO Box 152, Burton-On-Trent, DE14 1XX, England
www.rippingthrash.com
('Ripping Thrash' zine, HC distro & label with zines and cheap deals on bulk CD-R copying)

SAVAGE AMUSEMENT, Rosehill, 20 New Front Street, Tanfield Lea, Stanley, Co Durham, DH9 9LY, England
trevhagl@hotmail.com
(New & used 77 and Oi! and a whole lot more, like t-shirts etc, plus 'Negative Reaction' zine)

TOWN CLOCK RECORDS, 39 Station Road, Thirsk, YO7 1QH, England
townclockrecordz@tesco.net
(Punk & ska label and distro with zines and music, plus 'Small Sailor' fanzine)

WEIRD RECORDS, 61 London Road, Balderton, Newark, Notts, NG24 3AG, England
weirdrecords@hotmail.com
(Punk label and distro)

WHY DISTRO, PO Box 53, Selby, North Yorkshire, YO8 4WY, England
www.anarchopunk.co.uk
(Anarcho-punk distro and 'Why' fanzine)

ZANDOR RECORDS, c/o 145-149 Cardigan Road, Leeds, LS6 1LJ, England
teamxzandor@yahoo.co.uk
(HC label & distro)

When contacting distros by post, always enclose an SAE or IRC. If you don't, then don't expect a reply, you tight bastard!!! Also try to include an e-mail address if you can, as most distros will keep you updated that way if you want.

FILM REVIEW: *"SKINHEAD ATTITUDE"*

This got its UK premier at *Leeds Film Festival*, and there was a sell-out audience at the venue, the *Hi-Fi Club*. The guy who organised the night had tried to get Buster Bloodvessel (who features briefly in the film) to come up and speak at the event, but his manager demanded five hundred quid plus expenses... I think the lad was a bit more polite about that than I would have been!

Now this was marketed as a documentary centring on the roots of skinhead culture and modern anti-racist skins, but to be honest it wasn't anywhere near that focussed. The film was hung around a French trad skin lass travelling around various parts of Europe, meeting the locals and telling her experiences. The major part of the film did focus on the good guys and there are interviews and live footage from some of the best – **Stage Bottles, Scrapy, The Oppressed, Bad Manners, Los Fastidios, Skaface, Laurel Aitken** etc, all of whom have a lot of sense to say. I'm glad the film gave extensive coverage of bands like **Los Fastidios** and **Stage Bottles,** who are ultra-political, and manage to cover a lot of issues in their songs... its reassuring to see the intelligent side of Oi! get some exposure, instead of the moronic bollocks that most people associate with the genre. There's a lot more to life than football and what brand of shirt and boots you wear...

The response of Canadian skins was interesting, and the director's attempts to interview anti-fascist skins there were thwarted as they took a 'no platform' stance and refused to appear in the same film as fash, insisting on an editorial veto. While this meant the only Canadians who were interviewed were fence-sitting a-political types, having seen the finished product I can well respect their decision. There's a powerful argument that by sharing any platform with fascists you give legitimacy to their views... if you start trying to have some rational dialogue with the fuckers, you may as well follow that to its logical conclusion and endorse their 'right' to express their views, which is just liberal bollocks. On the other hand, the film was emphatically anti-fascist, so maybe the Canadian folk were being a bit inflexible?

Then of course the fash got their fifteen minutes of fame... we had some English C18 scum that was fairly pathetic. Then there was Scandinavian boneheads who were a bit more feisty... if you'd call hanging out drunk in some nazi armoured compound, seig-heilling to awful heavy metal 'feisty' – personally I'd rate it as pretty tragic... And the yanks were of course the height of comedy, attracting the most laughs and heckling of the night. I'm sure you can guess... thick rednecks who'd taken enough time off from fucking their sisters and livestock to give us their pearls of 'wisdom' in a stereotypical deep-south drawl. What was really sickening was seeing their kids, and thinking of the indoctrination they'd be suffering from their trash parents. Its like when we see one of our local fash, an ex-glue sniffing bonehead, walking round town with his little kid... a living advert for Social Services child-snatchers!

The film ended in sobering fashion in Las Vegas with the tragic tale of two anti-racist skins who were shot dead in the desert by nazis. I don't know if its what the director intended, but that summed it up for me... there's good guys and there's right-wing bastards, and I can't see what the two have in common at all, beyond vaguely similar dress-sense?

I was actually quite disillusioned with the film. I thought there was so much more that could have been said about decent skins. I don't just mean in terms of politics either – there was no reference at all to the scooter scene for example, or the idea of DIY music. And while organised anti-fascism was covered, the director could have gone far deeper into it. Apparently he is making a new film about nazi boneheads, and I'm sure that will be riveting viewing... I just don't see why he needed to make this film when he could have made two perfectly good and interesting films, one about proper skinheads and one about bonehead filth... still, despite its faults, this is a film well worth seeing. (CHIP)





Zines...in desperate times like these when it seems like everyone is trying co-opt our punk and HC culture, fanzines are more than ever the lifeblood of the real scene. We'll give anything a fair appraisal, although per-zines about your made-up neuroses or bad adolescent poetry won't win you any friends round here. And we aren't going to be too flattering about zines playing the label / industry game...writing zines isn't about getting free records and sucking up to the right bands and labels, and it shows up a mile off if that's your attitude. Proper fanzines with enthusiasm, passion and a genuine love of the music and culture of punk, well of course they're the dogs bollocks...

We've seen several zines recently that are good enough to be worth sending off for, but there's no address in them. It's bad enough when zines only list an e-mail address, but nothing at all is just fucking stupid – do you not want people to read them or something? PO Boxes are expensive and unreliable, but you can find a community centre or alternative bookshop or something that does a mail-box service easily enough, and if not, just use your home address – unless you're writing *ALF* bomb-making manuals or something, you're not likely to get any unwelcome knocks on the door, and you might actually get some interest in your publication.

Speaking of getting more interest, any zine writers should check out Ed *Lucidity's* recently relocated website...

www.zinetrade.net

...which has details of loads of international zines that are up for trading copies. Worth a look if you want to find some new reading material...

If you're sending for zines from abroad with non-sterling currency, I'd recommend two dollars / Euros post-paid for a 50p zine, three dollars / Euros post-paid for a quid zine, or if in doubt, ask first.

4 MINUTE WARNING # 7

The latest issue of this zine is a treat for all fans of old-school punk rock. Within its many pages you'll find the latest news, views and gossip concerning the likes of **Vice Squad, The Restarts, Killing Joke, The Exploited,** and **GBH** among others. There's also pieces on footie, the appearance of redneck scum in England (aka President Bush) and vivisection. And if that's not enough there's reams of reviews with stacks of books and gig reports being included among the usual zine and music fare. Good stuff! £1.60 from Mitch, 31 Fir Grove, Marton, Blackpool, Lancs, FY1 6PJ, England (RACHEL)

AFTER THE BOMB # 1

Crust 'n' paste! There's plenty 80s-style chaotic graphics of spiky punx and lots of stark white-on-black text so you can probably guess what you're in for. There's interviews with Bambi who was in **Discharge**, a bloke from **The Skeptix** (which focuses on the time he spent in **Discharge**) and one with some bloke from **Antisect** (which also manages to get in a question about **Discharge**)...spot the pattern here? If not, maybe the **Discharge** gig poster on the back page and **Discharge** set-list on the inside-back page might give you a clue? Although there's not a great deal to read, it's a fair debut...but honestly, this takes **Dis**-worship to stalker-ish extremes. From: *After The Bomb Records*, PO Box 66876, Portland, OR 97290, U$A (CHIP)

AGITATE # 4

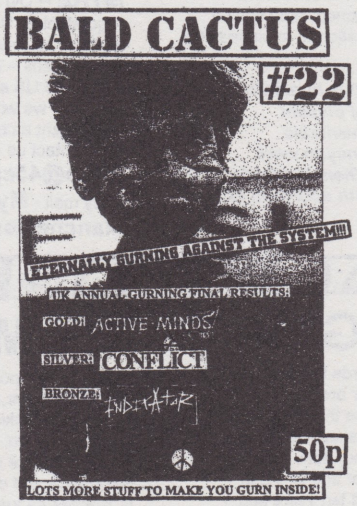
Another issue of this newsletter, containing reviews, news and photos of various crust / HC bands shouting. The focus here, as you might guess if you're familiar with Chris's (very impressive) old zine *Aversion*, is on tight-black-jeans-and-bullet-belts territory, and it shares the anarcho-politics that his old zine did as well...this issue also contains an article on Leeds / Bradford *Indymedia*, which is worth a look. This is certainly a good newsletter...but looking at his arse-rough D-beat play list, I'm glad I don't live next door to him! Send an SAE to *Agitate*, PO Box 202, Shipley, BD18 3WB, England (CHIP)

ANARCHOI # 9, 10 & 11

This has improved loads from the earlier issues, and there's plenty to read in here now. Interviews in issue 9 cover old and new and include **The Skeptix, Superyob, Wasted Nation, Apocalypse Babys, Scunnered, Eastfield, Bastards Trained By Bastards**, my mates **The Violent Fuckwits** and more, plus there's a stack of reviews and some ramblings from Trev *HAGL*. If I was going to criticise, I'd say it'd be better if the bands weren't all asked the same questions, but this is still a good zine. Issue 10 is more of the same, interviews including **Ruin, Lost Cherees, MDM, The Zips** and arch-nutters **Killing Joke**. Slightly fewer reviews this time, and maybe it'd be better if there was some more writing by James himself, but its still a decent zine. Issue 11 is a lot smaller than usual and includes **AFS, Apocalypse Babies, Subhumans, Corrupt Silence** and retarded sub-Bernard Manning crap from some clowns called **The Filthy Lookers**... c'mon James, have some quality control... £1.50 post-paid each from James Gemmell, 3 Hazel Grove, Kilwinning, Ayrshire, KA13 7JH, Scotland (CHIP)

ANTHILL # 4 & 5

This is great. Issue four has an interview with **Last Year's Youth** and five has chats with **WORM** and a great one with **Freaks Union.** Throughout both there's reviews, rants and random observations, all written with a sense of humour, political suss and that vital ingredient from the editor of clearly not caring what the hell people think of him. Its nicely put together and comes across very much like classic zines of the late 80s / early 90s. I was given these copies at a gig, and I'd recommend trying to track *Anthill* down, but irritatingly there's no contact details whatsoever in it, so you probably can't. All I can tell you is that it's from Sheffield... come on, how difficult can it be to put an address in your zine, unless you're being deliberately obscure? (CHIP)



ARF # 1

A new zine from the wilds of deepest Somerset. The layout and random oddness bears similarities to early issues of Thirsk zine *Small Sailor*. What makes this an interesting read is the unashamed love for their local scene and the lack of pandering to 'big names' shows an enthusiasm that is often lacking in more established (and jaded?) outings. Band interviews are with **S24, Weapons of Brass Destruction** and **Anal Beard** but there's also chats with two local promoters plus a Yeovil scene report. Add to this some weird artwork, a smattering of reviews and a word-search(!), all topped off with good use of the trusty old cut n paste and you've got yourself a fine first issue. A quid and an SAE or trade from: *ARF Zine*, 49 St James Street, South Petherton, Somerset, TA13 5BN (RACHEL)

ARTCORE #21

I can't recall ever seeing a bad review for *Artcore*... and despite my own rampant egotism, I'm still humbled by the consistent quality of Welly's zine. As usual, this is visually superlative and bands interviewed include **7 Seconds**, the great **Knife Fight, Jets Vs Sharks** and **Biscuit's Texas Bombs (Big Boys** reincarnation). The *Vaultage* section includes history lessons about **Battalion Of Saints, JFA, Moving Targets** and an old interview with *Touch And Go Records*, concluded with a great section about punk flier artwork. If you were unfortunate enough to miss it, **Four Letter Word** toured last summer with the reborn **Big Boys** and *Visual Vitriol* – an exhibition of old punk and HC fliers... it was great, they played with **Tragedy** in a skate park in Leeds and before the gig we got a chance to spend ages on a total punk-nerd-trip, drinking gin & tonic and drooling at old flier artwork, and this zine almost amounts to a souvenir programme for the exhibition. Essential stuff. £1.50 post-paid from Welly, c/o 1 Aberdulais Road, Gabalfa, Cardiff, CF14 2PH, Wales (CHIP)

ASTONISHING SOD_APE # 1 (sic)

I really don't get why you'd do a free zine on glossy paper with a full colour cover? Why not do it monochrome and print three times as many? Whatever... Inside there's interviews with **Dignity Dies First, Evergreen Terrace** and **Remembering Never**, reviews that focus on bad emo / fashion-core crap and articles on cryptozoology and sXe extremism, plus a Chris Morris article that was utter nonsense and stuff about wrestling, which always bores the tits off me. Its okay I suppose, but it's all a bit "wacky-student". And the huge advert at the end for bible-bashing metallist nobheads **Zao** nearly made me puke. Kick the Sunday school pretenders out of HC for fucks sake. Free but there's no address in it, so I've no idea how you can get hold of one... although that's hardly any tragedy. (CHIP).

BALD CACTUS # 22

The Leeds stalwart of zines, *Bald Cactus* is a regular journey into the realm of all things punk with a hefty dose of sound politics to help things a long. The current epistle finds Andy in interrogator mode towards **Active Minds**, who have plenty to say for themselves, **Conflict**, who get great provocative questions yet fail to deliver much in response and Leeds' own **Indicator**. And if that wasn't enough to have you rushing to the post box then elsewhere you can peruse Andy's thoughts on advertising, vinyl, punk rock 'security' – insecurity, more like if you're really that scared of a few punks joining you on stage then maybe you're not that punk at all! – plus lots of other odds and ends, reviews etc. This should be a staple in any reading diet. 50p and SAE from Bald Cactus, 145-149 Cardigan Road, Leeds, LS6 1LJ, England (RACHEL)

BARBIES DEAD # 14 & 15

This seems like a shorter effort than usual, with no band interviews this time round. There's the usual instalment in Alex's **UK Subs** album dissections – he's up to the early 90s now, so they're into real barrel-scraping territory. Elsewhere there's reviews and rants and whatever other random things popped into Alex's head, from pirates to allotments. One thing I like about this is the political stance – he talks real sense on issues like refugees, nazis and so, without going into 'recited-from-a-**Conflict**-sleeve' orthodoxies. Shame he doesn't put as much into his reviews which are cursory to say the least. Its all good stuff though... Send a quid including postage per issue to: Alex, Woodhouse, The Square, Gunnislake, Cornwall, PL18 9BW, England (CHIP)

BONDAGE UP YOURS by Michelle Liptrot

Michelle is in **Forced Entry** and this is a version of a dissertation she did for a degree, so there's a lot of background information on punk that might be glaringly obvious to most *Headwound* readers and it reads very much like 'academic' writing. The subtitle *'Experiences of female punks in the nineteen nineties'* gives a fairly good indication of the subject matter, and several punk women are interviewed, and comment on sexism in the scene, having kids, their activities and involvement in punk and wider views on society. In many ways, what is being said is all what you'd expect (at least if you've got some common sense and you're not a raging chauvinist)... sadly sexism exists in punk, as I imagine any woman who's ever been to a gig could confirm. It's a well put together project, with a full colour cover that depicts the interviewees (including a certain Leeds zine writer!) and it'd probably be an education for a lot of folk. A quid from *Active Distribution* (CHIP)

BORN CAUGHT # 0

Another new Leeds zine from Jayne and Si following their relocation up north. Jayne also does *Proof Distro*, which offers all kinds of Latin-American delights, and that theme is continued here in the form of interviews with Brazil's **Sick Terror** and **Autonomia** from Peru. Elsewhere there's plenty of food for thought in the form of discourse on prison slavery, a guide to making vegan milk on the cheap and DIY tattooing (which Chip has been threatening to try out so if you see him lunging towards you with a mad glint in his eye and a needle and Indian ink in hand then beware!!). There's so much cool stuff crammed into this zine that you won't have cause not to send your 50p and SAE will you? No, so go and do it. Now. From *Proof*, PO Box 53, Leeds, LS8 4WP, England (RACHEL)

BOX ROOM COMA # 1

There definitely seems to be a burst of zine activity cos here's another newie. Enthusiastic use of the old cut n paste sets the scene for an array of punk rock delights in the form of a **Send More Paramedics** interview. The i/view is decent enough but the band have become a one-trick pony,

As for the "preaching to the converted argument", ok I can agree that might be the case for some of the old timers. But as I've said, there's a hell of a lot of new people, whose only exposure to punk / HC has been commercial shite (and lets face it we all had to start somewhere). I think its time to get out of our cosy "enlightened "punk rock ghettos and take the message to the unconverted, lets take the fight to them.

HEADWOUND – 'Hardcore Rules' and 'If the Kids Weren't Divided'... do you feel there is a sort of punk rock orthodoxy that discourages independent thought to some extent? Like, obviously the positive ethics that punk / HC promotes (anti-sexism, anti-racism, pro-animal rights etc) are a good thing, but do you feel that people tend to take on this 'punk ideology' wholesale without bothering to think out the issues for themselves?

MYKE – Exactly! That's what both those songs are about. Its like no one wants to question anything any more, including punk! There is a complacency that needs to be challenged, an underlying apathy / conformity that needs exposing as the sham it is. It turns off so many people who would of otherwise been willing to contribute something to the scene and it ultimately it creates divisions.
Plus I don't believe we can mock the conformity of others, yet do exactly the same thing within our own scene. The main thing is to never blindly consume and question everything

HEADWOUND – This issue has a vague theme of prisons. With more people banged up than ever before, and soaring crime rates, something is clearly not right. Since imprisonment obviously doesn't work as a method of preventing anti-social crime, what do you reckon would?



MYKE – One word RESPECT, we've got to teach people to respect each other, their surroundings and importantly themselves. The "look after number 1" macho bullshit ideal which is so prevalent in our society needs to be reversed. Yeah poverty does have a direct correlation with crime but half the dodgy twats i've known have done shit just to gain street cred. Oh yeah while I'm at it, fuck the middle class social worker condescending stance that "they can't help it". this is a insult to the majority of the victims who are in the same and often worse social / financial position.
Also, we cannot forget that "crime figures" are a great political tool, which can be manipulated to gain votes and to divide communities.

HEADWOUND – How do you feel punk has changed with modern technology? How has the internet changed punk, in particular with regard to zines, promoting gigs etc? What do you think about the 'message board' phenomenon that seems to grip loads of people in the scene? What about other technology like cheap CD duplication, the availability of computers for graphic design etc?

MYKE – I think that punk has to change with modern technology in order to stay relevant and accessible to all. The only problems I find with the internet are that when promoters solely rely on the internet to advertise gigs and events, they exclude people who don't have access to a PC. Also the " message phenomenon" you refer to gives a distorted reflection of popular opinion, as only a small percentage of individuals regularly post on message boards .It also gives unfair exposure to knob heads who wish to promote their own view on events etc...
PCs are a great tool for stuff like CD duplication like you mentioned, but I think it should be used in addition to traditional methods of communication to avoid leaving anyone out.

HEADWOUND – Is there any real hope for us anyway? Is humanity on an unavoidable journey of self-destruction, with our voices of dissent amounting to nothing more than futile pleas to slow our inevitable extinction? Or can people's inherent goodness and tendency to work together overcome the shitty mess we are currently in? When you think about the future and our kids' future, are you brimming with optimism or wracked with fear?

MYKE – I've got to admit that I feel both optimism and fear for future. But I think the fact that, me and the wife have chosen to bring another human being into this world is a good indication that I do have hope for the future. Also Adz has got a kid and Ry has recently become a dad to twins, so I think most of the band have hope for the future too!
I believe that humanity is neither inherently good nor bad, it just gets manipulated by a small minority who use religion or politics to gain control at whatever price. But, whilst we have always had these forces out their trying to control us, there has always been dissent.
Basically what I'm trying to say is that the bad guys don't always get their own way. If you look back through history it's been one long power struggle, empires (no matter how big) always fall. Ideologies get replaced and reversed. The only difference now is that bad guys (along with help from modern technology) are pushing the planet to destruction. Yep it's bad, there's no denying that. But I'd rather go down fighting than just give up.

HEADWOUND – What are the three records that have had the most impact on your life, either positive or negative? Also, what book, film and piece of artwork have made the most impression on you, and why?

MYKE – **Records**
Rudimentary Peni – *'Farce'* 7" = This is just amazing fast tight hardcore punk, great tunes, lyrics and fucking unique delivery. Prior to hearing this I had just been listing to 70's stuff or formula 80's street punk. This 7" blew all that away.
Conflict – *'Increase The Pressure'* 12" = **Conflict** at their peak told it like it was, in words everyone could understand and relate to. Yeah they went downhill, but I can sincerely say at the time they helped me stop eating meat and spurned me on to become active instead of a passive observer. Plus any one who isn't moved by the studio side of this LP has no soul!
Various – *'This Is Boston Not LA'* comp 12"= I've said this before, but I reckon that young punks should be left on a desert island with a load of beer and this record to listen to as a punk rock rite of passage. Fucking sheer hardcore intensity, the **Gang Green, Jerry's Kids** and **Freeze** tracks on here make my dick hard!

Book
I hate most punk books as they always seam to be written by some jaded old twat who has the arrogance to state that punk / hardcore died whenever they got bored of it.

Film
Another State Of Mind = the perfect Punk rock tour documentary with two great bands (**Youth Brigade** and **Social Distortion**). It just captures the highs and lows of doing gigs and touring and the blind enthusiasm of kids trying to do something for them selves

Artwork
I suppose anything by Nick Blinko (**Rudimentary Peni** artwork), Squeal (**Icons of Filth** artwork) or Pushead. They can put aural images to paper.

HEADWOUND – Any final words, witty repartee, etc? Since this has been a bit serious, tell us a good joke to lighten the mood a bit... And what plans do Burn All Flags have for the future?

MYKE – Did you know that Alex was straight edge before he joined us!
A good joke? Do you know that it's took us a year to write 6 songs (about 8 mins worth of new material), I've not used the term "slacker thrash" to describe us lightly.
Future plans – well, we have two tracks on a Euro comp CD that's coming out on *625* in the US and one track on a UK comp 7" called *'Hardcore vs. Hunting'* and hopefully we will be recording the new songs soon.
If you want a copy of the CDR or if you want us to come and play your town, you can contact us at –

myke@45cpm.freeserve.co.uk
or by mail - **Myke, 61 Riverside Drive, Stoneclough, Radcliffe, Manchester, M26 1HU**

AGE AGAINST THE MACHINE

In August I'll be 30. No, that isn't a desperate bid for birthday cards though if anyone wants to send me blank cheques, boxes of chocolates or bottles of real ale then you all know what the *Headwound* address is! What got me thinking has been other people's attitudes to it. The amount of times people have asked me whether I'm worried about reaching my third decade at first baffled me and, now, irritates me. Like what exactly is the big deal? Surely age is just a number and all those other clichés and in all honesty I don't feel any different than I did ten years ago. I think as a society we have such a hang up about older age, just look at the ludicrous lengths folks go to retain eternal youth – Botox, surgery, weirdy new age spells...but what's the fucking point? You get old (if you're lucky) and then you die so I don't understand trying to escape that. And it seems that the punk scene is no more immune to this than anyone else. I find it strange that so many, normally sensible and sorted, punks have such hang-ups about ageing – that once you get past a prescribed amount of years that you're going to be put out to pasture and there's no hope left. That's only true if you let it be! Speaking for myself, I have found that the older I've got then the more active I've been, both in terms of the music side of things and politically, rather than the other way round. This seems to be true for lots of others too yet at the same time there seems to be this overriding sense that at some point we're all going to have to 'grow up'. I think this is bollocks! When people talk of growing up what they're really referring to is a mortgage, good job, 2.4 children etc as if these are all we're supposed to aspire to in life. Come on, none of that makes sense – none of the above have to be seen as pernicious evils anyway – they only preclude you from any other part of life if you let it. Sure, I've changed loads since I was a young, angry teenage punk. Then I had no job, children or responsibilities of any kind and I was fucking angry at the world. Now I have a daughter, a vaguely socially responsible job and am studying for a Degree and I'm still fucking angry with the world. The difference between then and now that one thing I have, hopefully, gained is a sense of focus and an ability to prioritise. Whereas I once went head first into any and every political protest going I can now stand back and decide whether its something I truly believe in and commit myself to or whether its just because all my mates are doing it / or I'm expected to. None of this stops me being pissed of with the State, the cops, society in general, in fact since becoming a parent I think I've become more cynical and angry than ever before. I don't want my daughter to grow up in a world fucked up by capitalism, fascism and ignorance and that's what keeps me going. That and being part of something where we can actually do it for ourselves, on some small level at least. But there's still a prevailing attitude that you have to stop doing it yourself when you get to a certain age, yet in many ways your resistance is more considered, more targeted and more effective with the benefit of wisdom and experience. Half the people reading this are probably a lot younger than I am and the other half are probably a lot older and that's one of the things that's inspiring about the punk scene, that it's cross-generational. You can and see a band with an average age of 14 or something but you're not made to feel like somebody's mother yet there are people still active who are old enough to be one of my parents. Fig 4.0 summed it up rather nicely in 'Your Wisdom, Our Youth' and on a completely different sort of level New Model army did a song called 'Modern World' that represents the opinion from the opposite end of the age spectrum. Maybe the fact that I can identify with both sentiments is indicative of reaching punk rock middle age! (RACHEL)

Burn all Flags hail from across the Pennines and play great HC / punk with a strong political message. Musically they take their cue from classic UK and US hardcore, like an equal blend of **Ripcord** and **SSD** but with a vein of UK punk running through it. Top stuff, and I'd advise getting their recent demo CD... in fact, any labels with a bit of spare cash would do well releasing it on 7" I'd think... Anyway, here's what singer Myke had to say. He did ask us to point out that these are his thoughts only and don't necessarily represent the ideas of the band as a whole...



HEADWOUND – Can you introduce yourselves and what you do in the band? Have you been involved in bands before? Any other activities in the punk / HC scene? What do you do outside of the scene?

MYKE – My name's Myke, I'm the singer and this is the first band I've been in. I've been active within the scene on and off over the years. I used to organise Punks Picnics, then gigs in Bolton and I did a zine called *45 Convulsions Per Minute*. More recently I've put on a couple of gigs in Manchester with one of our guitarists Alex and do a one page news sheet thing called *Short Attention Span*. What do I do outside the scene? Well, I share my home with the wife, 4 dogs, 2 ferrets and a kid on the way!

HEADWOUND – How did each of you get into punk and what inspires you to stay involved?

MYKE – I initially got into punk after watching bands like **Cockney Rejects, The Dickies, Sham 69** and **The Ruts** on *Top Of The Pops* when I was a wee child. From then on I was hooked, though in my early days I was isolated and didn't know any other punks so I had to find out stuff from John Peel's radio show, the music press and the old magazine *'Punk Lives'*. I think the fact that I didn't just get into it because my mates liked it and that I had to go out and find things out for my self, gave me the enthusiasm and sense of independence that I still have today.

My inspiration to stay involved is the fact that against all the odds, there is still a real underground DIY hardcore punk scene here that needs support and commitment. Its also that "never give up" spirit and that sense of camaraderie I get in places like the *1in12 Club*.

Importantly, I still feel like an outcast and an outsider from the rest of society. Punk rock is one of the few things I feel a kinship with.



HEADWOUND – Can you tell us a bit about the Manchester scene? What bands, venues, zines, distros, labels etc would you recommend checking out? What are the best and worst aspects of the punk / HC scene in your area?

MYKE – The Manchester scene is varied, you've got the pop punk kids, the straight edger's, the old school punk rockers, the ska kids and a small (tiny!) but committed DIY scene.

There is a great bunch of people who live at a punk house that's just referred to as *Albert Road*. They are known for putting on gigs in their cellar and have helped us out, letting us jam there and lending us their PA on a number of occasions. They predominantly cover the dischord / experimental /post HC thing and use The Phoenix (near the university). If straight edge and metal core is your bag then *Say It To My Face* are the promoters for you, they tend to use *The Star & Garter*, *Rock World* and *Satan's Hollow*. You've also got a couple of different people who do old school (77-82) punk rock gigs at *The Star & Garter*. Then there are tons of pop punk/rock /indie style promoters. Sorry I can't tell much about them as they don't mix with the DIY crowd. But if you are into commercial "punk", you'll be as happy as a pig in shit in Manchester!

There are tons of bands in Manchester and the surrounding area but again the majority don't mix with the DIY scene so I can't give a fair description of many of them. To be honest the only current bands that I actually know are **Extinction Of Mankind** (crust), **Forced Entry** (old school punk from Bolton), **One Man Stand** (tuneful punk from Stockport) and **3CR** (80's style punk with humour from Ashton under Lyne).

There are a couple of zines that cover the commercial side of things, then you've got a gig listing one pager called *Organ Grinder* that Alex does and my rag that I mentioned earlier.

Last year a record shop opened called *Roadkill*. Its run by kids who are from the Manchester scene, but it doesn't actually stock much actual grass roots punk. Still worth checking out though, if you are into bigger bands and the more indie/commercial side of things.

For me the best aspects of the Manchester scene are the friends and regulars who have stuck with it through thick and thin (regardless of whatever trend is "in" at the time) and the few new folk who actually understand the ethics of DIY Punk/HC What fucks me off about Manchester is the countless people who call themselves "punks", yet refuse to venture outside their own insular little scenes. Finally, when will the hardcore kids understand that PUNK IS HARDCORE and HARDCORE IS.PUNK. PS. Our song "If there kids weren't divided ..." is totally inspired by the Manchester scene.

HEADWOUND – What bands first inspired Burn All Flags musically and lyrically? In what ways do you think your music has changed since you first started and how do you see it progressing in the future? How do you go about writing songs – is it a collective process or the work of one person? Do the band ever disagree strongly on the musical or lyrical content of songs? What is your favourite Burn All Flags song and why?

MYKE – Unfortunately as I the singer, I can't really speak for the musical inspirations for the band. But I can say that each band member has very different musical tastes, some enjoy melodic stuff, whilst others don't. I think that since I joined the band, we have gone harsher and with the addition of Alex on 2nd guitar I think we have more depth to our sound. There is no master plan on how we want to progress, it just sort of happens. I think I can speak for the rest of the band when I say, we want to try and keep the stuff we do as diverse as possible.

I enjoy the lyrics of bands as diverse as **Crass, Rudimentary Peni, Icons of Filth, Conflict, Minor Threat, Negative Approach, 7 Seconds, Citizens Arrest, Antischism, Heresy, Catharsis, Guyana Punchline, Scholastic Deth**. The list is huge. Basically anything that is pissed off, passionate, sincere, honest and what makes you think.

Song writing is a collective process, some one will have a riff and the rest of the band will build on it. I write lyrics independently. I have a book of lyrics that I add to as and when I get inspiration (usually when something, or some one pisses me off!) I usually go through the book to find suitable lyrics while the rest of them are working on the music.

Nobody has said anything to me about my lyrics yet, so I guess they must be ok with them .As for the music side of things. We do have different ideas of how the music should sound but don't really fall out over it. Even though we all have different musical tastes, there is a consensus on how **Burn All Flags** should sound.

I suppose my favourite songs are the newer un-recorded songs, we've got a fast one that we finish our set on, called *'Take my life'* .I really like the music and the lyrics are my views on the "dog eat dog" society we live in. My favourite song on the CDR, is *'Your War'*, the lyrics were inspired by both sides in the ongoing ideological battle that's more commonly known as the "war on terror".

HEADWOUND – I understand the seven-inch you put out didn't go exactly as planned? Can you tell us what happened with that?

MYKE – I'm afraid I can't really tell you much about that as it was recorded and sorted out just before I joined the band. I do know that one half of that record in mono!

HEADWOUND – Do you feel punk / HC can be a tool of social change? Or can it only serve to inspire a handful of people in their political activities? Is it realistic to expect punk to be more than a musical subculture? What are your thoughts on the old 'preaching to the converted' argument?

MYKE – Up until relatively recently I believed that Punk could move mountains. I have done a lot of soul searching and have come to the following conclusion.

We can chose to ignore commercial, mainstream "punk" as much as we like. But the reality is that there are a large number of people out there, who know no different and see punk as nothing more than a musical trend. The rest of us have distanced ourselves as much as possible from this trend and have effectively marginalized what's left of the grassroots DIY punk / HC movement.

In the state punk is in at the moment, I don't feel that it carries as much weight / influence as it potentially could. But, importantly I don't think it is time to curl up and die. I still faith in Punk / HC as it can be one of the most intense, honest, soulful and accessible forms of expression that there is and yeah, I still fucking love the music too!

We must never give in, we just have to be realistic in our expectations of what can be achieved. Each time someone asks "why" as a result of their exposure to Punk / HC is a victory for us. The backlash has to start somewhere and we need to continue to provide a breeding ground for dissent. We can do that by simply offering an alternative to the mainstream, something they can never buy. Up with the Punks!

or third-rate **Skankin Pickle** clones. Maybe the 'punk' tag isn't quite right as the guitar is a bit 'rock' in places and they include some almost hip-hop vocal parts, which don't really do it for me. Still not bad at all. From *Do The Dog* (see distro list) 💣💣💣

SENSA YUMA 'Up Yours!' CD

The *Bizarre*-style cover photo of some kind of prolapsed arse is truly delightful I must say, and with that and the title, you could be forgiven for expecting another **Barse**… I've never rated **Sensa Yuma's** previous releases much, maybe because they were so over-shadowed by singer Stu's brilliant earlier work with **Contempt**. But some of this is pretty decent. The theme here is classic UK punk, in the vein of **Varukers, Poundaflesh, Sick On The Bus** etc (in fact a lot like his stuff with **Contempt**) with good solid production and Stu's familiar strong vocals. I could definitely do without some of the tangents though… the skanky interlude in *'Mindless Violence'* and the lecherous old man undertones of *'Luvin' Hand'* for example, and some of it does get a bit monotonous, but when they get going, like the anthemic *'Fuck the Government'*, they really shine. This is one of those cases where they should've made a shorter album and ditched some of the mediocre filler, coz they can crank out a great tune at times. Its hardly genre-busting innovation, but I was pleasantly surprised. From *Iron Man Records*, PO Box 9121, Birmingham, B13 8U, England 💣💣💣

SPANNER 'Gate Crashers' CD

Remember the crusty festival-ska-punk scene from the mid-90s, bands like **Bender, AOS3, Scum Of Toytown** etc? Parts of this would have fitted perfectly into that. The politics are in-your-face and the music varies from straight punk on *'Gate Crash'* to a more festi-ska feel on the standout track *'Border Regime'*, all with angry ranting vocals, and fine application of trumpet throughout. *'Autonomy'* is an **Avaricious** cover surprisingly, and Goz from that band (and about a million others!) is among **Spanner's** personnel. They used to be called **Disruptive Element** and did a good demo under that name a couple of years back, and both times I've seen them they've turned in a good performance live as well. Its only four tracks, which is a pity as I'd like to have heard more, and I'll be keeping an eye on this lot,…Three quid plus postage from *Spanner*, Box 36, Greenleaf Bookshop, 82 Colston Street, Bristol, BS1 5BB, England 💣💣💣💣

STAGE BOTTLES 'We Need A New Flag' CD

This band can do no wrong as far as I'm concerned, but I was a bit sceptical on first hearing this as the sound is more polished and poppy than previous outings, and the vocals in the first track really took me by surprise. A couple more listens and I got totally into it, and although I still prefer their earlier, more raw-sounding stuff, this is top-notch. If you've never heard them, **Stage Bottles** play melodic Oi! with a distinctive saxophone and strong, sussed political ideas – imagine early **Blaggers** with German accents, better tunes and a splash of brass. They can bang out a stomping anthem, and *'Real Skinhead'* or *'PC Idiots'* are up with their best material and they even throw in a furious-sounding version of the early classic *'All You Need Is Hate'* at the end. And the ideas they put across are heartfelt, but with a lot more wisdom than your standard sloganeering… from the commercialisation of football, to how you affect your children's lives, its all good sensible stuff. And in a great put-down to right-wing scum, they inform us *"Fred Perry was a Jew, and Levi too"*… I didn't know that, but it makes bonehead hypocrisy stink even more! *Knockout* released this in Europe, but I'd recommend tracking down the version put out by *Insurgence* (see distro list) since it has one extra track *'Hooligan'* which is a total killer. Great stuff as always. 💣💣💣💣

THE SUPATONES 'Unity Avenue' CD

This is varied and cheerful ska-pop-rock with strong female vocals and odd touches of *2 Tone*, reggae and even hip-hop. Its not bad, and they can certainly play, but I didn't get into this at all…its too nice and happy and sugary-sweet for me, and I guess the obvious comparison might be a Hull version of **No Doubt**. Now if you randomly saw a band like this live at your local after a couple of beers, I bet they'd make a great night out. Its that sort of music…it just doesn't make me want to crank it up round the house. Way too pop. A fiver post-paid from *Do The Dog* (see distro list) 💣💣

SWELLBELLYS 'Bordeaux Or Bust' LP

I like **Swellbellys'** recent recorded offerings, but as a band they shine most live. Well, 'shine' might be the wrong term for burly tattooed Scots with a penchant for nudity, but you know what I mean. This LP is a good recording of them live in France with an up-for-it crowd and their frantic **Exploited-meets-Assert** anthems are punctuated with Needs' abrasive social commentary. Live they rock, and their confrontational stage-presence and polished performance means you really can't ignore them… they're the sort of band that demand copious volumes of *Broon Ale* and half an hour of shouting yourself hoarse waving your fist in the air. This album does a good job of capturing that and if you're new to this ultra-prolific lot, I'd table this and their recent *'N.G.U.'* EP as a good starting point. Oh, its limited to 200 copies, and apparently there's only a few dozen left, so best get your skates on if you want one. From *Peter Bower Records* (see distro list) 💣💣💣💣

SWELLBELLYS 'You Won't Like Me When I'm Angry' EP

Do these lads live in a bloody studio or something? New **Swellbellys** vinyl seems to appear like every six months… This comes on black-and-green splatter vinyl and offers four tracks, in the familiar **Swellbellys** style – fast, raucous and excessively pissed-off, with little risk of any ballads. The first starts with an *Incredible Hulk* sample and repeats the title as lyrics, so it's not that exciting, although the Hulk imagery is pretty amusing if you know what these lads look like… The next couple are proper **Swellbellys** fare – ripping, heavy punk. The final track is **Queen's** *'We Will Rock You'*, re-done as *'They Will Rob You'* with the two-fingers-to-authority attitude you'd expect, and it ends up warping into a kind of spacey, dub-punk version of the same song at the end. Decent stuff... From *Peter Bower* (see distro list) 💣💣💣

SWELLBELLYS 'Bullets & Blades' LP / CD

Even more new **Swellbellys** vinyl… they've already released more in the last three or four years than most bands manage in fifteen, and they're getting better with each release. That's almost unnatural… The twelve tracks on here are in the usual **Swellbellys** vein, but if anything the tunes are a bit catchier and there's a more streetpunk angle, with anthemic vocals that will fit in perfectly live. Lyrically it's as irate as ever and the politics is still of the fist-in-pig's-face variety. They slow the pace down half way through with another dub-influenced song, and there's some great use of samples, particularly the intro, which features some 'honesty' from Bush... There's a version of their subtle melody *'Paedophile'* (*"…fucking kill him!"*) and they even include a fine rendition of the **Ice T** classic *'Copkiller'*. At the rate they're going, I can't imagine what this lot are going to be like in another few years… dead with exhaustion probably. From *Peter Bower* (see distro list)… check out their new website at **www.peterbowerrecords.tk** 💣💣💣💣💣

VARIOUS 'Class Pride World Wide Vol. 2' CD

This is pretty much as good as it gets in terms of compilations. The graphic on the back says a lot about the content… the skinhead-with-flags from the cover of the old *'United Skins'* comp but with the flags re-done to show the anti-fascist three-arrows symbol. In other words, the bands are international, largely streetpunk and Oi! (with a dose of HC and a hint of ska), and the politics lies firmly on the good guy's side of the fence. There's some big names like the **Upstarts** and **Red Alert,** and some like **The Prowlers** and **Charge 69** who are pretty well-known as well, plus there's loads of great stuff on here I'd never heard, and its nice to see quality bands from places like Brazil and Argentina making an appearance. Stuff like **Social Combat, Class Assassins, No Good Heroes, Frontkick, Fate 2 Hate, Fighting Chance** and **Jonny Gerriwelt** is just fucking great, and a lot of what's on here is unreleased. Essential listening! From *Insurgence Records* (see distro list) 💣💣💣💣

VARIOUS 'Gnarly Dude 2' CD

This is a compilation of 23 tracks, put out by the folk from **Arthritic Foot Soldiers** (review elsewhere), the common thread being that all the bands are (I think) involved in skating… So I'm lost already! Some names you may have encountered include **WORM, K-Line, Chuck Treece** out of **Bad Brains** and **Walk The Plank** (there's a big sticker on the cover stating that **WTP** don't endorse their song appearing on this CD… make of that what you will?) Anyway, its musically diverse, punk-orientated, but with some indie / metal / random stuff as well. Not the worst comp I've ever heard, but hardly the best either, and it'd probably mean more to you if your idea of fun pastimes came on four small wheels rather than out of 330ml bottles. From Carl Arnfield, 23 Park Road, Adlington, Chorley, Lancs, PR7 4HZ, England 💣💣💣

VARIOUS 'Hate The State' CD

This is a label sampler from *Fire & Flames*, covering the bands they've released stuff by and some upcoming releases too. The focus is on international political streetpunk and ska, including tracks by the excellent **Brigada Flores Magon** and **Opcio K-95**, as well as **Argies, Obprint Pas, Jeunesse Apatride, Dulces Diablitos** and **Rogue Steady Orchestra**. The music is varied and all decent, although some of the more laid-back stuff like **Obprint Pas** didn't really do it for me. The attitude is firmly on the left side of the fence, and the label and distro are well worth checking out as they have some bloody incredible music and clothing. As for this CD, it's well worth getting, and especially merits investigating, as much of this hasn't yet been released. Get it cheap (four Euros plus postage I think…) from *Fire & Flames* (see distro list) 💣💣💣💣

VARIOUS 'Newest Industry 2002-2004' CD

Since *Newest Industry* began, they've put out an eclectic mix of stuff, and this label sampler shows that to full effect. They've done some absolutely classic releases like **Four Letter Word, NRA** and **No Choice**. They've churned out standard-issue **Husker Du / Leatherface** clones like **Phoenix Foundation** and **I Excuse**, which really irritate me, especially because the bands they're aping were bland crap in the first place. Then they've put out some whining dross like **The Paperbacks** or **Sedaced** that are about as punk rock as your local vicar and are so bad they're almost funny. Apart from an excellent unreleased **No Choice** song, there's not a great deal to excite me on this, and inevitably it's weighted towards the duller side of *Newest Industry's* output, but it is only three quid post-paid for 27 tracks. Even the direst stuff like **Shonben** isn't so hideous when it's isolated songs rather than tortuous full albums, and as with everything on the label, it's smartly packaged. From *Newest industry* (see distro list) 💣💣💣

VARIOUS 'Tribute To Article 224' CD

This is a CDR benefit for a guy called Patryk from Poland who is being done for battering and robbing four nazis (he's got the blame for all of it – he's not superman…there were others involved!). This CD is to raise money for his legal costs, which alone makes it an essential purchase, and its vital that we support comrades abroad, especially from places like Poland, where the fight against bonehead scum is more likely to involve axes and CS gas than the propaganda and occasional steel toe-cap we're used to in England. He's got a cracking line-up here featuring the cream of European SHARP / RASH Oi!, including **Los Fastidios, Stage bottles, Oi! The Arrase, Non Servium, Oi Polloi, Reazione, Brigada Flores Magon, Pilseners, Inadaptats, Klasse Kriminale** and more… basically a *'Who's Who'* of sussed European skins. You don't need to know any more, just buy this right now! Send some money (about nine Euros should cover it) to: Patryk Cichon, ul. Siedlanowskiego 2/8, 27-450 Stalowa Walo, Poland. E-mail **sw.rash@wp.pl** for more info 💣💣💣💣💣

VARIOUS 'We Bite – A Tribute To The Misfits' EP

Too much horror business? More like too many **Misfits** covers in the world. I love the originals, one of the first US punk bands I discovered (aged about 13 and predictably due to **Metallica** I have to admit), but the abundance of covers is a joke second only to the travesty the Jerry Only circus has turned into now. That said this EP isn't too bad. **Karloff** do *'Horror Business'*, **Miuku** do an arse-rough version of *'Attitude'*, **State Of Affairs** do a passable *'Halloween'* marred only by an awful ska intro and **The Dangerfields** do a creditable take on *'Astro Zombies'*. The quality is bit ropey in places, which actually adds to the charm, and while I can't say this blew me away, it'll doubtless get played again. Better to see real DIY bands paying homage than some junkie prick like **Axl Rose**, and it gets extra marks for the ectoplasm-green vinyl. I still don't see why the world needs more covers of these songs though. Three quid post-paid from *Problem Records*, 8 Main St, Springfield, Cupar, Fife, KY15 5RZ, Scotland 💣💣💣

WAKE UP COLD 'Deliver Me From Evil' CD

Gravel-throated vocals, chugging metal guitars, great fat production… this sort of mosh-metal-HC normally doesn't do a lot for me. If I picture a pit full of scrawny adolescents in **Hatebreed** t-shirts wounding each other with their rehearsed kung-fu moves, it just makes me laugh… Fortunately, **Wake up Cold** seem to avoid the more cartoonish excesses of this genre, and probably rank closer to someone like **Freebase**, but better. The best tune, *'Deliver Me From Evil'* seems to have some sketchy krishna undertones, yet *'Gods Of War'* seems to be about fighting and they condone drinking in the last song, so I guess thematic consistency isn't a priority? Actually, most of the lyrical content seems to be pissed-off soul-baring and outbursts of negativity, backed up with a vague social conscience – which is always nice to see. Musically it strays way closer to **Pantera** than I'd normally go, but its well done and I've been playing it quite a lot… Info from **www.innerragerecords.com** 💣💣💣

WALK THE PLANK s/t EP

With a sea monster on the cover, and songs like *'Lost At Sea'* and *'Abandon Ship'* you'd expect the live experience to involve at least a few wooden legs, eye-patches or stuffed parrots. No such luck… This lot are fronted by ex-**Voorhees** singer Lecky and, heretical though it might be in some quarters, I found them similarly uninspiring live… This seven-inch isn't bad at all though. Take equal parts **Sex Maniacs** and **Negative Approach**, play it angry and slightly more slow and menacing than you were expecting, add some daft nautical-angst lyrics and you've got something worth investigating. Now that **Send More Paramedics** have over-flogged the zombie concept, no doubt pirate-chic will be the next big thing for the HC fashionistas? At least the music is good… From *Zandor Records* (see distro list) 💣💣💣

WASTED 'Heroes Amongst Thieves' CD

Damn. This is the bit where I have to bemoan one of my favourite bands losing the plot. **Wasted** started off with a jaw-droppingly great first album of perfect streetpunk anthems that took the best of US punk, added some kind of mysterious Finnish magic and turned out an all-time classic. They've been consistently good since then, but they never quite managed to recreate that. The last release, the CD/10" *'Can't Wash Off The Stains'* was good, but had a couple of slightly aimless tracks on it, and this new offering seems to be following on more from them. Alright, it is a good album, but its like they're running out of steam, and it all feels a bit too mellow, like their **I Walk The Line** side-project. Lyrically, its still good, and in fact some of it is among the most political they've written, but it there's nothing that memorable, and it just lacks that spark that makes you want to run around the room and stage-dive and shout a lot. The "difficult third album" phenomenon… From *Boss Tuneage,* PO Box 74, Sandy, Beds, SG19 2WB, England 💣💣💣

YOUNGANG 'Canzoni Ribelli' CD

Wow! This is fucking great. I'd never heard of this lot until I got a CD sent over when I was ordering a **Stage Bottles** album from their drummer's distro. I guessed it'd be Italian Oi!, along **Razzaparte** or **Los Fastidios** lines, and that's not far wrong – it shares that very distinctive Italian streetpunk sound but with a more 82 vibe. A lot of Italian stuff tends to impress me more with its attitude than the music, but this has the tunes there in abundance. Then what really impressed me was that as well as a CD-rom track with info about the *Anarchist Black Cross*, for which it's a benefit, the six tracks they play are old anarchist rebel songs and are followed on the CD by what I assume to be traditional recitals as well. And the lyrics themselves are absolutely sound, all of which goes to underline my theory that punk is just a continuation of the tradition of rebel folk music, and real punx have more in common with **Paul Robeson, Linton Kwesi Johnson** or **Woody Guthrie** than certain multi-millionaire rockstars and bonehead retards who try to snake into our culture. Tangents aside, this is great inspiring stuff that maintains my faith in continental streetpunk to deliver the goods…From *A Way Of Life*, Via Cesana 56, 10139 Torino, Italy, or peruse **www.streetgentleman.it** for their full distro list. 💣💣💣💣

FUCK THEIR VIEWS, FUCK THEIR LAWS, DESTROY FUCKIN' DESTROY!!!

eerily like later **Blyth Power** in places and, along with the occasionally folky ambience and **McGowan**-esque slur, gives it a crucial spark of originality. I can't get that excited though, and I inevitably end up comparing them unfavourably to earlier **Wasted** stuff, but it's listenable enough, and it does rate as more than just background muzak. From *Boss Tuneage*, PO Box 74, Sandy, Beds, SG19 2WB, England

KNIFE FIGHT 'Burning Bridges' EP

Hell yeah! These four tracks kick off with great meaty riffage and gruff vocals in a faintly **Negative Approach** kind of way – basic mid-paced raw HC with chugging guitars and plenty of venom. The songs are longer and more developed than on their debut EP which was a bit more frantic and they even throw in an almost streetpunk chanted chorus bit on the last track *'Burning Bridges Pt 2'*. As befits the music, they're not exactly Chomsky when it comes to lyrics, in fact the dominant themes seem to be hating the trendy HC scene and how much they despise humanity. I saw them in Bradford and they were musically awesome but didn't get much reaction – shame as they're bloody great. From *My War Records*, Matt Summers,36 Kings Cir, Malvern, PA 19355-2002, U$A.

THE MINGERS 'Universal Disarmament' EP

This is their first vinyl release, and contains seven tracks, following on from the self-released CD that came out a couple of years back, and while locals will recognise every track off here I think, they've not been released in studio form yet. If you've never heard or seen **The Mingers**, they've taken the simple but unarguable premise that punk rock is best played basic, tuneful and fast-as-fuck. I agree on all points, and that's exactly what you get here. The lyrics are social-political, focussing on war, racism and violence, but they're quite witty and positive, and its Talia's vocal delivery that most people seem to remember about them. I'd advise seeing them live if you haven't already – ideally when pissed-up in a small sweaty pub gig. Its not re-writing the punk rulebook or anything, but its fast, noisy fun that's good to get drunk to, and it comes on *Bower* special green vinyl for the wax fetishists amongst you. From *Peter Bower Records* (see distro list)



MY SO-CALLED BAND 'Weapons Of Mass Distortion' CD

Their last CD was okay, but fucking hell, this is really good! Musically, its catchy punk, sounding quite early-80s in places, but with a slightly garage-trashy feel as well...**The Ramones** seem like a definite influence, and if you've heard the last **NRA** album on *Newest Industry*, it's exactly like that, only better – basically punk rock 'n' roll with melodic vocals, singalong parts aplenty and some nice guitar parts as well. Lyrically, while you'd expect them to be on about girls and fast cars or whatever, they're in fact dealing with sensible political issues, including the US Patriot Act, and Rachel Corrie, the aid worker who was murdered by Israeli army scum a couple of years back. There's some really infectious tunes in here, and the song *'Patriot Act'* in particular will be stuck in your head for weeks... very bloody good in fact. From *Suicide Watch Records*, PO Box 9599, Charlotte, NC28299, U$A, more info from **www.mysocalledband.com**

NERVOUS TENSION 'Bullshit And Lies' CD

This is one of Ian from *Weird Records* bands... we put them on a couple of years ago, but I'd never heard anything on record before this. The first impression is that it's very much in the **Varukers** or **Poundaflesh** vein, but there's a touch of **Bus Station Loonies** (musically at least) and a lot of UK82 going on. The lyrics aren't exactly a barrel of laughs, with a lot of personal angst and songs about domestic violence and crack... very much in contrast to Ian's other band, **Screaming Willies**. Its all well-played, plenty of variety and that, and Ian's vocals are strong, with a classic punk sneer, and some good choruses. I still can't get that enthusiastic though. Its not a bad album by any means, but there's nothing to make it stand out. From *Weird Records* (see distro list)

NO AUTHORITY 'No Hard And Fast Rules' CD

I'd never heard of these, but before I put it in the CD player I had a pretty good idea what to expect, and I was right. This is polished German ska-punk, reminiscent musically of something half-way between **Scrapy** and **No Respect**, with a strong brass section and loads of vocal harmonies. If you're familiar with *Mad Butcher Records*, this is their territory exactly. The production is crisp and the musicianship flawless, but unlike the aforementioned bands, there's something missing. A lot of the lyrics are in the pop-punk singing-about-girls vein, and the songs themselves seem to stretch on too long, but I think what it really lacks is a hint of anger and rawness. It is a very good album, and if ska-punk is your thing, you're going to like it. But personally, I thought it was a bit average. From *Leech Records*, Badenerstrasse 808, CH-8048, Zurich, Switzerland

NO SUBSTANCE 'Teach Kids To Hate' CD

Now it might just be me, but loads of this sounds like a fast version of early **No Choice** with a more gruff vocalist... its frantic punk with a gravel-throated singer shouting over some real catchy tunes, with enough twists and variation to keep it out of the straight monotonous thrash bracket. I've not seen them live, but I can picture this working great, accompanied with sweat-drenched circle-pit antics in a cramped pub somewhere. To start with, I thought it began to blur into one as the CD progressed, but with more listens the individual songs really stand out. They're part of the whole soutHCoast scene that seems to be producing some great HC at the minute, and these, alongside **Pilger**, are about the best I've heard from that end of the country. Fucking superb stuff. More information from *Milliepeed Records*, 3 Cedar Gardens, Portswood, Southampton, SO14 6TG or e-mail **russsmith1983@hotmail.com**

OIL! 'The Glory Of Honour' CD

If you're looking for a punk sub-genre that is desperate to have the piss ripped out of it, then try patriotic american Oi! This lot are apparently doing just that. Musically its like they've listened to a lot of **Rejects** and early **Anti-Heroes** records, which along with the american attempt at Cockney vocals, makes it sound weirdly like Aussie Oi!?!?! Mind you, the cover of *'Pulling On The Boots'* from the *Romper Stomper* soundtrack might account for that... Lyrically its full of references to working for a living, being proud, being a skin, being patriotic and so on – the usual bollocks, although they stop short of ultimate moronism like deporting communists and abolishing welfare...Weird thing is that its only the sleeve-notes that give away that this is meant to be a piss-take and I've heard plenty of bands who put out stuff this retarded and genuinely mean it. It's very bloody good musically though, and it does raise a smile here and there, but its like they've nicked the **Hardskin** idea (come on, *'Spent My Paycheck At The Pub'* is just bare-faced plagiarism) but forgotten that you need genuine wit to carry it off. I did expect more from songs like *'Crucified Hammerskin'* and *'77 Clockwork Boot Justice'*...now when is someone going to do a piss-take *Blood & Honour* band? I'm copyrighting **White Lightning**... Try *Savage Amusement* (see distro list) or **www.ghetto-rock.com** for more info.

OPCIO K-95 'Terra Cremada' CD

My mate Ferran has been introducing me to some great Catalan punk and Oi! bands lately, like **Inadptats, Oil The Arrase** etc. This lot are probably the pick of the bunch, this album in particular. They've taken the Oi! sound of their earlier stuff and made it a bit faster and more polished sounding, with some great guitar parts. It's tenuously like the music of **Discipline** combined with the attitude of **The Oppressed**, and that has to be a good thing! It's largely in Catalan with a couple of tracks in English, and like the earlier CDs, the themes of focus on the anti-fascist fight, Catalan independence, football and working class pride. The standout track is *'BCN 12-O'*, a raging anti-fascist anthem that adds violin to the sound, and that, along with songs like *'Working Class Hell'* and *'Rosa De Foc'* are guaranteed to be stuck in your head for weeks. Now why doesn't England have more bands this exciting? From *Fire & Flames* (see distro list)

OPCIO K-95 'Best Before 2004' CD

This is a nice re-packaging of **Opcio's** first two full-length releases *'Mai Morirem'* and *'Cap Oportunitat'* in a tasty digi-pack with lyrics translated into English and French in the booklet. The sound is conventional mid-paced streetpunk, more influenced by the old UK Oi! sound, and I guess their regional forebears like **Decibelios** or **Remences**. The pace is a bit slower than the latest album, with less aggro-sounding vocals, but there's some great tunes on here anyway, standout tracks including *'Saoirse'*, *'Oi! Per Catalunya'* and the excellent redskin anthem *'No More Colours One Army'*. Apparently some of the samples are from the Spanish version of *The Young Ones*! Its good stuff, but I'd get *'Terra Cremada'* first, or better still see them live, because I promise they'll totally blow you away... From *Solitude Urbaine*, BP 70 080- 87000, Limoges, Cedex, France

PAMA INTERNATIONAL 'Float Like A Butterfly' CD

I've read a lot about how great this lot are, but always managed to avoid hearing them. The 'ex-members-of' credentials send out mixed messages... **Galliano** and **Paul Weller's** band (not good) and **The Specials** (extremely good), and with that and the nightmarish hippy cover, I was curious to say the least. And yes, what I'd read is dead right, they're fucking ace! As you might guess, it's a world away from punk, and the influences are from old ska and reggae with a nod to *2 Tone*. Don't expect any Dammers & co gritty realism either...the lyrics are largely laid back stoner waffling, but then this isn't the sort of music you'd put on unless you were in a good mood anyway... the nearest musical comparison I can think of is a modern version of early **UB40** (before they became awful) which is a good thing... shit, that's my streetpunk kudos right out of the window. They say it themselves: "Its not designed to change the world, just brighten it" Job well done then... From *Do The Dog* (see distro list)



PONY CLUB demo CD

I hope their name is ironic! For those who've never crossed paths with the English rural gentry, the *Pony Club* is like a weird equestrian youth cult that tories and farmers employ as an indoctrination tool to get their buck-toothed offspring involved in fox-hunting. Mercifully, there's no banjos in evidence here... This is a decent effort at ska-punk, taking its cue from the likes of **Dead Pets**, though a bit less tongue-in-cheek. Musically, the first track is great with a more streetpunk feel, and although some of the later tracks where it slows down lose the momentum a bit, it stays quality all the way through, with an excellent brass section. The vocals are abrasive in a slightly **Ex-Cathedra** way, so it avoids the sickly pop-punk atrocity that plagues a lot of this genre. Alright, its not stunning, but I reckon these are worth keeping an eye on, and they could turn into something really good. From *Pony Club*, 18 Spring Bank, Scarborough, N Yorks, YO12 4DZ

REBELATION 'Steppas' CD

This is re-release of **Rebelation's** first album with early EP tracks added on for bonus value, following on from their *'Yo Swing That Mama'* CD on the same label. Musically its ska-reggae with a nod to ska-punk, mostly quite laid-back with a strong dub bass behind it. They're better when they up the pace a bit but even the slower numbers work well. The vocals are shared between a bloke with a really distinctive voice and a bird who in places reminds me of a less squeaky early **Back To The Planet**. What makes this particularly interesting is the use throughout of clarinet and melodica which sounds slightly like an old festie band called **Tragic Roundabout** who I doubt anyone remembers... Lyrically there's a clear social conscience in songs like *'Earth First'* and *'Politrics'* although I can't get out of my head the idea that there might be dreadlocks and significant cannabis consumption involved somewhere. I think I preferred this to the recent album, and although I normally like my ska a bit more stomping, it ain't bad at all. Seven quid post-paid from *Do The Dog* (see distro list)

RED UNION 'Rebel Anthems' CD

This Serbian lot have spawned the best album I've heard in ages, which is why it's getting reviewed here despite having been out for a while. Imagine the classic 77 sound of **SLF** or **The Clash** brought bang up to date with vocals that nod towards a melodic US punk sound and strong hints of **Voice Of A Generation** and even **New Model Army** in places (*'The Partisan'* could have been on *'Thunder & Consolation'*, I swear). Throw in some sorted lyrics that take in everything from serious politics to women and beer, add addictive singalong choruses and you've got damn near punk rock perfection. Trust me, this is one album you have to buy. You'll hear it once and be singing bits of it for weeks afterwards. When's the UK tour then lads? From: *Bandworm Records*, Schellheimerplatz 8, D-39108, Magdeburg, Germany

THE RESTARTS 'Actively Seeking Work' CD

The Restarts recent second LP *'System Error'* was a bit of a let-down to be honest, but to make up for it, here's the demo, first two EPs and split LP with **Zero Tolerance** re-released in all their snotty and furious glory. The packaging is a triumph in itself, a fold-out card sleeve with inserts containing lyrics, band history and plenty quality artwork. Musically this is the band at their best – raw and abrasive Punk (with a capital P) with distinctive sneering dual vocals that make it hard to pin down any comparisons. Lyrics are okay as well, largely social-political with a dose of the London squatter lifestyle. Its not quite as great as the first album *'Slumworld'* but still fuckin good stuff. From *Active Distribution* (see distro list)

RUNNAMUCKS / A.V.O. split EP

Runnamucks impressed me a lot with their last CD *'Of A Different Breed'*, but this is a bit of an ordeal. Their two songs are still quality early 80s-style HC, in an under-produced **SOA** or **Teen Idles** vein, with a fine sense of kitsch aesthetics. Problem is that the recording is chronically tinny, to the extent that it pretty much entirely fucks it, a shame as they're really good. **AVO**? Dunno mate, I know nowt about em. I'm guessing by the skinhead singer, articulate use of the word 'cunt' and obnoxious **Nailed Down**-esque sentiments that they're Aussies? Whatever, I like it...one song about hating your mates, one about how shit hotrod fashion is, both fast, rough and angry – a bit like a better version of **Rupture**, or **GBH** on ropey amphetamines... great stuff. From *Kangaroo Records*, Middenweg 13 1098 AA, Amsterdam, The Netherlands & respectively

SADIE HAWKINS DANCE demo CD

Therapy with **Skin** (that loud bird out of **Skunk Anansie**) on vocals is what the press release says. Fair enough comparison – they're both awful and to be brutally honest, so is this. It also rambles on about major labels and multinational tours, which begs the question – why send it to us? The fact that you can hardly hear the standard-issue alt-rock backing music coz the singer's affected warbling is mixed so loud, suggests to me (cynic that I am) that it's all a vehicle to promote her to 'bigger things'. Fine pair of lungs on her, I'll concede that, but that doesn't excuse the dreary music. More info from 132 Lever St, Radcliffe, Manchester, M26 4PQ, England

THE SCRUB 'Life's Torn The Tuna Out And Left Me For A Bread Roll' CDEP

Luckily this isn't full of the bad student humour that the title suggests! This band from Bristol offer up four tracks of ska-punk with a stoner instrumental at the end. Musically its pretty decent, a lot like some of their other label-mates like **Duff Muffin**. They avoid the awful pop-punk pitfalls that screw up most bands of this ilk, so you do get the impression that they're a ska-punk band rather than a crap punk band with incongruous brass interludes,

Riverside Drive, Stoneclough, Manchester, M26 1HU, England

CATCH-IT KEBABS 'Skankin' Sausages' CD

The cover of this CD is truly awful… it's a cartoon of a sausage dancing round in the middle of a fry-up. Hmmm… luckily the music is decent. They remind me of an old Leeds band called **Too Big For Posters**, but that's a slightly obscure reference, so imagine US-influenced ska-punk with a strong brass section and a hint throughout of a swing sound. It sounds unlikely, but it really does work, and being a nine-piece there's a lot going on musically. They're not exactly sombre politicos (as the cover proves) and there's a bouncy, light-hearted feel to the whole album. They hail from Barnsley and seem to play a lot round here, and although I've still not managed to see them, I reckon this would be great stuff live. Maybe I'm just thick, but it took me ages to get the name… if you can't spot what I'm on about, think **Dogshit Sandwich**… Seven quid from *Do The Dog* (see distro list)



COP CAR PILE UP 'Fascist Gobshite' CDEP

Remember this lot from *Headwound* # 15? Well this new offering serves up three tracks with a slight shift in direction. The title song starts up with a much more chunky guitar sound and multi-vocalled shouting, the whole thing coming across a bit like **Poundaflesh** or similar. The second track is more akin to the first CD, punk with a hint of ska and rapid-fire vocals, only marred by some cheesy *Simpsons* samples. This is the real stand-out – close your eyes and you could be flat on your back with a bottle of scrumpy and a spliff at *Ashton Court Festival* in 1994, know what I mean??? The final track is a re-working of an older song but faster and with that big guitar sound again. It all seems a bit more standard-issue-punk than the earlier CD, but its still good stuff. More info from **www.copcarpileup.com**

DISRESPECT s/t EP

I thought this would be awful Rachel-music. In fact it sounds more like US streetpunk done anarcho-style than the gloomy crust you'd expect from folk who used to be in **Misery**. Obviously this makes it leagues ahead of most **Dis** rubbish, so don't let their name give you the wrong idea. The clichéd cover is good though – the standard **Dis** leather jacket, but it folds out to show the kid wearing the jacket shooting Bush in the head… the lyrics are sensible and a bit more 'street' than you'd expect, rather than recitations of the obvious political mantras. Although they lack the catchiness and wit, they're a lot like early **Defiance** were (before they started churning out the dross they play these days). There's just something missing though, and a few more tunes or strong choruses might have improved it. It's not bad, I just wanted to like it more than I actually did… From *Profane Existance*, PO Box, 8722, Minneapolis, MN 55408, U$A

X THE EDGER X s/t CD

Hip-hop? Well my usual reaction is that I'd rather eat dog spunk but I'll try to be objective here…Since I don't like the music as a genre, this sort of thing stands or falls on the lyrics, and mercifully **The Edger** (aka James, the singer from **Belligerent Declaration**) doesn't sing about "muthafukkin guns n ho's", in fact its largely heartfelt political diatribes, with some intelligent words. Can't say I really get the personal emotional stuff, but I never do get that kind of thing… As a project this is sound, and I've a great deal of respect for the lad, in fact as anyone who read **BD**'s interview in the last issue of *Headwound* might recall, James does hip-hop workshops in prisons amongst a lot of other youth work, and its pretty clear how much passion he puts into this. As for the CD, well musically it leaves me cold, but if hip-hop is your thing, this might float your boat, ideologically at least – I'll stick to the punk myself. Three quid from *6K Vision*, Hut 10, County Hall, Racecourse Road, Northallerton, North Yorks, DL7 8AE, England (on the basis of the lyrics)

FIGHTING CHANCE 'Sacrifice And Struggle' CD/LP

Fighting Chance did a beast of a first album that was one of the standout political streetpunk releases of recent years, hence I interviewed them in our last issue. They've started to label themselves 'street-rock', and as that suggests, they've moved away from the more anthemic streetpunk sound of the first album, incorporated greater variety into their sound, and polished it up a bit. This album takes a bit more listening to get into it, but, needless to say, it's a fucking winner. The production seems sharper and the overall impression is that this is a hardcore record rather than Oi!, with more chugging guitars and Bullseye's vocals if anything more intense than before – the guy is really fucking pissed off! There's plenty innovation in here, and the acoustic intro and ska outro on the last track, for example, show them taking a broader approach with their musical influences. The working-class anti-fascist politics are still worn proudly on their sleeves but as with the music, they've evolved away from the more sloganeering approach of *'Thus Hope Fades'*, and you get the sense that **Fighting Chance** have matured and become a more distinctive band for it. Crucial stuff! From *Insurgence Records* (see distro list) or check out **www.fightingchancemd.com**

FIGHTING CHANCE 'Party Lies' EP

This is three of their older tracks that the label have put out on a nice red vinyl limited release. As I understand it, these were recorded quite a while ago, and having heard the version of their debut album track *'Coward's Pride'* on an *Insurgence* compilation, I'd guess they were also done before the first CD? They're certainly more like standard Oi! than what they're producing these days, quite a lot slower and less intense, without the HC influence. Lyrically, you still can't fault them, and the anti-politician title track is spot-on, but the production seems more like a demo, and I'd advise getting the two CDs before you consider tracking this down. It'd be a bloody good release from most Oi! bands, but **Fighting Chance** piss all over your average streetpunk band these days, and three new songs would have been more of a treat. From *Insurgence Records* (see distro list)

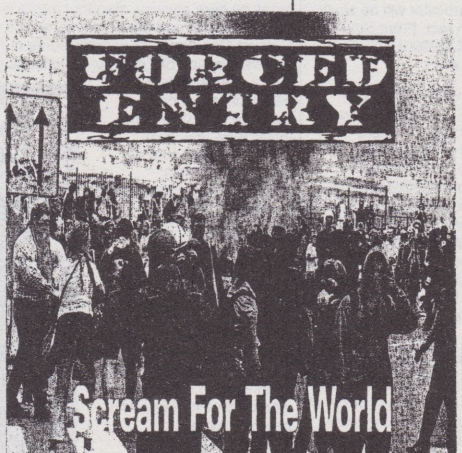
FORCED ENTRY 'Scream For The World' CD

This lot were formed from three quarters of **Anarchy Spanky**, so you'd expect them to be similar? They're not really. This is intense multi-vocalled protest punk with impassioned lyrics and fine musicianship, like an updated version of **Conflict** crossed with **The Varukers**, but better. The eight songs on here are all good, and well-produced and it's a bloody impressive debut. More of it! See the interview elsewhere for more about them… Info from **www.forcedentry.co.nr**

FOUR LETTER WORD 'Like Moths To A Flame' CD

You'd think a court case over their name, resulting in getting dropped by their label (the apparently gutless *BYO Records* in the US) would break the back of most bands? Nah, **FLW** are back after an understandable hiatus, and they've obviously spent the time well, as this is a great album. Tracks from the recent *'Crimewave'* EP are here and if you appreciated that, there's more of the same. Like their previous output, the strength lies in the genre-straddling… Is it pop-punk? Sort of… Is it streetpunk? Well yes, but… Is it melodic SoCal HC? Nearly… What I can say is that its great singalong stuff with inch-perfect musicianship and great production from a certain Frankie Stubbs. And as ever the lyrics are biting and political with no resorting to cheap slogans. Its probably a predictable comparison (especially with Welly's yank-accented vocals), but late 80s **Bad Religion** crossed with **Wasted** pretty much sums this up. To be honest I think I prefer the previous album *'Zero Visibility'*, but this is growing on me to the extent that it might even end up rating as better than that. From *Newest industry* (see distro list)

FUCK HATE PROPAGANDA / H8 TARGET split EP



AAAARGH, the insufferable pain!!! **FHP** is just a complete bastard racket. The lyrics are good, but musically I find this hyper-speed grind-cum-thrash akin, in terms of enjoyment, to being beaten with a mallet. Try to catch them live though (I'm a lot more tolerant of this sort of blatant aural torture from a stage) as they're excellent and you have to see Dave *Kismet's* guitar-playing tomfoolery, it's classic. On vinyl, regardless of the fact that its clearly well-put together, this won't ever be getting played by me again because it hurts my brain. Rachel will probably put it on as revenge for me overplaying **On File** or something. **H8 Target** win a lot more approval from me since I'm of the generation that cut their teeth on late 80s thrash metal, and this lot are like **Sepultura** reincarnated as a punk band… which is an extremely good thing. They offer a brace of new songs, pretty much in the vein of their first CD demo (which is worth tracking down as well), and if you remember **POA**, one of their previous bands, they're in very similar territory. Nice one, and on cheeky green vinyl as well. From *FHP*, 9 Thursfield Place, Norton, Stoke on Trent, ST6 8HD, England or *H8 Target*, 44 Elbow Street, Cradley Heath, West Mids, B64 6JP, England and respectively.

GERTRUDE sampler CD

I saw these in Scarborough and was thoroughly underwhelmed. On CD, I can't say I'm impressed either. I'm sure they're very good at what they do, and no doubt go down a storm at *Ladyfest*, but the **Ani Di Franco** meets **Witchknot** thing is just totally alien to my tastes, me not being a wholemeal lesbian earth-mother. I think I hear flutes and cellos, and that's the cue to hit 'stop'…For more info, see **www.gertruderock.com**

GIGLINGER 'Big Muff' EP

This is *punk 'n' break* apparently, whatever the hell that means!? This Finnish lot offer up four tracks and it sounds like a lighter and more palatable version of industrial metal. Imagine some evil-sounding *Wax Trax* band (say **Excessive Force**) playing fucked up versions of **Jesus Jones** songs with way too much distortion – although it's a bit more bearable than that description might make it sound. The title track, despite sounding like a **Spinal Tap** album name is apparently "a love song for a distortion pedal" so its fair to assume the unintelligible lyrics are about fuck-all like most other industrial bands. I perversely quite enjoyed this, possibly because it subliminally reminded me of ogling the goth birds and tormenting their camp boyfriends dancing like muppets to **Nine Inch Nails** at Newcastle *Mayfair* when I was a kid. Can't imagine I'll ever play it again though. Write to *Giglinger*, Franzeninkatu 12 A 21, 00500 Helsinki, Finland

GODNOSE 'Traversing The Newly Drained Swamps' CD

Eh?!?! Their name says it all... The first three tracks sound like an amateur **Metallica** tribute band playing HC, with barking Swedish **Dis**-vocals, except the first one inserts incongruous female goth-like backing vox just to confuse you. Track four is an absolute murdering of **Fear's** *'Responsibility'*, five goes all crust, six sounds like a **Policebastard** demo...you get the idea. The following fourteen tracks are an assortment of live recordings, with tinny but listenable quality, all sounding a bit cider-crust. The lyrics seem to be about fuck-all – titles like *'Over Represented In The Hospitality Industry'* should indicate that much. The first few tracks would stand alone as an EP, but as a full-length this is all over the place and sounds like half a dozen different bands... none of them very good at that. From *Bullpit Records*, PO Box 8232, Woolloongabba, Qld 4102, Australia

GORILLA ANGREB s/t EP

Fuck me, its 1979 in Copenhagen…this lot deliver four tracks firmly rooted in the New Wave tradition. Now considering that many original protagonists of this genre are nothing but charity-shop fodder these days (anyone want Rachel's old **Toyah** records?), there's been a couple of bands lifting from this era with a fair degree of success, most impressively the über-cheesy **Epoxies**. However **Gorilla Angreb** go for a basic early punk sound, with plenty of little twists and nifty bass parts and a generally disturbing feel, a bit like an updated version of early **Banshees**. The vocals start in track one with **Honey Bane** shrieking and progress to **Siouxsie** warbling by track three, taking in various shades of wailing, hollering and bawling en route, and are probably what makes this EP stick in my head. I can't say it blew it me away or anything, but its still worth hearing, and the stark (and very New Wave-looking) cover art and neon yellow vinyl are a nice touch as well. You'd never guess they had ex-**Amde Petersen's Armé** personnel in them. From *Kick 'n' Punch Records*, PO Box 578, 2200 Kobenhavn, Denmark

HIGGINS ++ / SICK 56 split EP

The heavy-weight coloured vinyl is like a pink manhole cover, I swear if you drop this on your foot you'll be in casualty… The **Andy Higgins** track is a clever re-working of *'California Über Alles'* with the lyrics amended to reflect on Blair's Britain. His recent CD was a lot like **Billy Bragg's** electric stuff and the absence of bass and drums left it feeling a bit incomplete, so I'm pleased he's added a full backing track and this works a treat as a result. The two **Sick 56** songs continue where their last CD left off, classic UK82 punk rock with big production and socio-political lyrics. One of them was involved in **One Way System** back in the day, and as an easy comparison, I guess this sounds like their modern equivalent. I'm not that excited by their side, but its certainly a good effort. There's a ton of work put into the packaging with some timely comment on 'New Britain plc', and I'd highly recommend this. The reading list in the cover seems like *David Icke* hocus-pocus territory though – what the hell's going on there then?!?! £3.50 post-paid from *JSNTGM* (see distro list) for **Higgins**, for **Sick 56**

HOTWIRED 'Make It Count' CD

This is meat-and-two-veg Britpunk… red mohicans, **Exploited** t-shirts and **Business** and **Subs** covers as 'bonus trax'. You know straight away what you're going to get. Its alright musically, some nice guitar touches in places, but like a lot of this sort of stuff, it just doesn't do anything that riveting... it's what the term Brit-plod was invented to describe. Musically they remind me for some reason of Roi Pearce era **4 Skins**, although the comparison doesn't go much further the tempo and vocals. I imagine them being good live at, say, Birmingham Punx Picnic after a three-litre of cider, and while I can't find that much reason to slag this off, it just doesn't get me excited. Eight quid from: Hotwired, 23 Vicarage Street, North Walsham, Norfolk, NR12 9DQ, England or check **www.hotwiredpunk.co.uk**. Actually, if it's a CDR like the copy they sent us, eight quid is a bit steep isn't it, lads?

I WALK THE LINE 'Badlands' CD

This lot contain half of the mighty **Wasted**, amongst others, and having the same singer they obviously share the same distinctive vocals, though the comparison pretty much ends there. It's a lot more laid back, actually taking more cue from the current cult of **Leatherface / Social Distortion** that *Boss Tuneage* seem to be spearheading, except **I Walk The Line** are a great deal more tolerable than the countless outright clone bands (can someone please invent a disparaging term for this genre?). They also score points for their copious use of *Hammond* organ, which sounds



This time we've separated our reviews, so what you get here is solely my opinions, which are 100% trustworthy and accurate…if of course you happen share my tastes for quality streetpunk, Oi!, ska and classic hardcore. If you like derivative grunting crusty Dis-clone dirges, Rachel's opinions may be more up your street. There's a mix here of stuff I've bought and stuff we've been sent, and as usual 💣 is a pile of wank, whereas 💣💣💣💣💣 is a pure gem. If you send us stuff to review, you'll get a copy of the zine in return naturally, unless you fail to give us a postal address. I'm not going to chase people up by e-mail to get an address to send stuff back to you, and if you don't put contact details on your release, then how exactly are the punters going to send you their cash, eh? As usual any dodgy politics, major-label aspirations, cry-baby emo lyrics, bad student indie-rock etc all gets the piss taken out of it, so if you don't want to hear the brutal truth about your band, don't send us your stuff. Of course if it is genuinely good, then I'm happy to praise it to the heavens… Finally, don't throw your toys out of the pram if you get a bad review, losing your rag just makes you a laughing stock…

A full list of label and distro contacts is elsewhere in the zine.

1000 DRUNKEN NIGHTS / BILLY RIOT & THE VIOLENT FUCKWITS split CD

1000 Drunken Nights comprise three parts **Mr Nipples** and one part **Walking Abortions** and give us two songs of 82 punk, somewhere between **Skint** and **Serious Drinking**, but a bit more rough and shambolic (drunk presumably?), the first of which is pretty cracking. The second song is a bit standard so I'd have to hear more to decide if I really like them, but this is a pretty good start. Next up, Bill Riot's ego-trip kicks off with some vaguely **Kennedys**-esque guitar, sneery '77 vocals and a commendable message… *'You say you used to be a punk – well fuck off!'* Spot on lad – you're in it for life or you shouldn't be here at all! The tune is naggingly familiar, and if I could place what it sounds exactly like, I could torment Bill about plagiarism, but I can't, so I won't. The second song plods along in the same vein, but isn't as good. I'm not going to claim they bowled me over, but I wasn't as underwhelmed as I thought I'd have been. £3.50 post-paid from Bill, 5 Glen Road, Belfast, BT5 7JH, N. Ireland. 💣💣💣 for **1000DN** and a grudging 💣💣💣 for Bill & co.

3CR 'Lezbe Avenue' CD

I'm a miserable swine me, I really can't abide 'comedy' punk. With a handful of exceptions it's a shite idea, especially when it's of the **Splodge / Test Tubes** variety. And I can't stand 'anti-PC' punk either – **The Macc Lads** did it better than anyone fifteen years ago. And don't get me started on the fucking **Toy Dolls**… So I wasn't expecting much from this, **3CR**'s first CD (we reviewed their second a while ago but this one's only just materialised). Actually if you ignore the *Games Workshop* wank-fantasy cover and the intolerable *Carry On* themed song, its not that bad. The music is the standard 80s punk rock you'd expect, and well enough delivered. Needless to say, the lyrics don't suggest they're *Mastermind* material, subjects ranging from celebrity nonce Gary Glitter to bloke-in-the-pub social commentary in *'Oldham's Burning'*…although I dread to think what *'She's Only Fuckin Twelve'* is about? It's not as good as their other CD but considering I'm a sour-faced puritan who hates 99% of this genre, its not that intolerable either. From Dave Cooper, 67 Shawhead Drive, Failsworth, Manchester, M35 0SP, England 💣💣

ABUSIVE YOUTH 'Fight The Good Fight' CD

I'll be honest, I wasn't expecting to like this lot. Then their last CD appeared and I was pleasantly surprised and likewise this is decent too. Fronted by Rob Stone of *Positive Creed* zine, the theme here is 80s peace-punk, from the basic sound to the cut 'n' paste graphics and political lyrics, its *Crass / Mortarhate* worship for the 21st century. And just to show they're not stuck in the past, there's a cold mechanical feel to this, the programmed drums and fuzzed vocals giving an almost lo-fi industrial feel… think second **Killing Joke** album meets **Cress** in a tin shed. Its probably for the best that they stick to seven tracks as I'm sure it'd drag if it was longer, but they throw in more variety than I expected, and they've got a good line in sing-able choruses to keep it interesting (something most of their 80s forebears were woefully lacking in) Not a bad release, and plenty of DIY heart and soul has gone into it. Wonder how this'd work live? A mere two quid post-paid from *Anarchy Records*, 17a Charnley Avenue, St Thomas, Exeter, EX4 1RD, England 💣💣💣

ALLIANCE / LOS DESTRUCTOS split EP

Germany's **Alliance** are new to me and I quite liked their three songs. They seem to play a mid-paced pop-punk sound but with better vocals. The first track *'I Know The Devil So Who Are You?'* is kind of snotty, multi-vocalled and with clever social-political lyrics, the second gets a bit more screamy and almost anarcho-sounding and it goes more stop-start by the third. There's a nice contrast between the melodic music and the irate voices and I was quite up for it. I thought **Los Destructos** from Scotland were in **WORM** territory, maybe as I recall they did a split CD a few years back? Their first track *'Test 1-2'* certainly isn't, in fact it's the best thing on this EP by miles - catchy punk with frantic vocals and a couple of twists, plus sensible lyrics. Nice. Then they do go all insipid whinging pop-punk on their second song, getting all laid-back and boring, which spoils things. More stuff like the first and I'd be impressed. There's enough good stuff on each side to make it worth a listen, but its nowt jaw-dropping. From Flat 0/2, 146 Darnley Street, Glasgow, G42 12SX, Scotland 💣💣💣 each

ANARCHY SPANKY / STATE OF FILTH split CD

State of Filth have been around forever, although apart from a split EP with **Slain** and a couple of demo tapes, I'm not sure they've released anything else. They've also had loads of members, and are currently sporting ex-**Doom** vocalist Wayne... and I still don't like them. Musically, they're competent (but absolutely gruesome) multi-vocalled crust / grind like something you'd find on *Peaceville Records* circa 1988, and lyrically, they hate everything and write short, amusing rants about it. I can't abide it myself, but there'll be Portland kids in black denim who'd lap up this authentic piece of glue-ridden Brit-crust. After 28 songs of that punishment, **Anarchy Spanky** relieve us with seven far more tuneful offerings. They split up in 2003, their slightly revised line-up now trading as **Forced Entry** (interview elsewhere), and these are their last recorded songs, following on from the *'Sugar & Spice'* CD a couple of years back. Its classic eighties anarcho-punk with the sound of someone like **Dirt**, and suitably socio-political lyrics. Not bad at all, but I think I prefer their newer incarnation. From *F.C.R. Records* (see distro list) 💣💣 & 💣💣💣 respectively

BIFF TANNEN / PILGER split EP

Two exponents of the *soutHCoast* phenomenon here, and musically both seem to draw a lot of influence from early USHC… **Biff Tannen's** first vinyl outing is a decent effort with a good rough, fast and shouty sound, like they've been listening to a lot of **SOA** or **Antidote**. I wasn't that taken with them when I saw them live, but I can imagine with a livelier crowd, they'd put on a good show. **Pilger** continue along the lines of their previous releases, very much in the **7 Seconds** or **Minor Threat** mould… fast, angry and above all intelligent HC with some well-constructed political lyrics and a tendency to look at things in a more innovative way than the usual "fuck the government" sort of stuff. They're a great proposition live as well with a singer who really gives it some. If I have one criticism of **Pilger**, it'd be that their songs all tend to sound the same… but if they only play one tune, at least it's a fucking good one! From *Suspect Device*, PO Box 295, Southampton, SO17 1LW, England 💣💣💣 & 💣💣💣💣

BLACKLISTED UK 'Souless City' CD

This newish band from Gloucester compare themselves to **GBH** and **The Exploited**, and while the sound is definitely 80s-style punk, they're selling themselves a bit short there. The music is standard-issue mid-paced UK82, but the melodic, slightly slurred vocals lift this above the generic plodding rubbish many bands of this ilk churn out. Lyrically it seems to be the usual social-political topics, but without a lyric sheet I can't really tell (bands – include your lyrics, damn it!) A couple of the filler tracks might have been best left off, but this is not bad at all. However, I did have to laugh at the twee testimonial from some bloke out of **Demob** in the cover…*"Blacklisted will rock the system, shock the system, then fuck the system"* – steady on lads! For more info and offers of gigs e-mail **blacklisteduk@hotmail.com** 💣💣💣



BLISTERHEAD / VOICE OF A GENERATION split EP

I've only encountered **Blisterhead** on a *Punk Shit* compilation and on that basis I was expecting **Vanilla Muffins**-style Euro-cheese. Thankfully they seem to have bucked their ideas up and sound very US streetpunk, which puts them in that *Scandinavian-Rancid* punk sub-genre, along with bands like **Bombshell Rocks**. A few nasal pop-punk harmonies and the stuff in the first song about "sunshine" and "falling in love" spoil it a bit, but its rawer and a lot better than I expected. **VOAG** seem to have been on every label in Northern Europe plying their *Scandinavian-Rancid* wares. They are bloody good though so that's fine with me. Two songs here, the first of which, *'Casualties Of War'* sees a large dose of politics and a belting streetpunk anthem that is one of the best efforts I've heard from them. Worth the price of this EP alone in fact. Shame they let it down at the end with a frankly dreadful rendition of *'Teenage Lobotomy'* – what's the sodding point in that then? From *Red Angel Records*, Storgatan 16, SE-645 30 Strangnas, Sweden 💣💣💣 each

BLISTERHEAD 'Via Casilina' CD

Shit, I hate it when you hear some stuff from a band and write them off as being really bland, then it turns out they're actually great. This lot are a case of that, and I'm kicking myself for turning down a chance to put them on a couple of years back. Anyway, musically this is catchy-as-hell punk rock, that draws a lot of influence from recent US bands… I keep hearing bits that remind me of early **Dropkick Murphys, Anti-Flag**, even old **Green Day**… imagine **Wasted** playing pop-punk and you'd be close to the **Blisterhead** sound. The songs are totally varied and full of infectious choruses, although the lyrics are largely about fuck all, with a couple of exceptions like *'The Workers Will Unite'*. But with tunes like these, who cares? Since they're Swedish, the vocals have a slight accent that makes it that bit more distinctive, and the packaging is nice, with a cover that looks like some old 60s garage band. In fact, the only thing that lets it down is that it sometimes gets a bit too twee and 'nice' in places, but it's still a tremendous album. From *Red Angel Records*, Storgatan 16, SE-645 30 Strangnas, Sweden 💣💣💣💣

BONESPLINTER 'Church Of Oblivion' CD

One-man bands always cry out *Dungeons & Dragons* to me. Unfair I know, but I can't clear the image of acne-ridden adolescents skulking in their bedroom with a PC, acting all deep and tormented. Still if you lived in Welsh inbreeding country, you'd be hard pushed to find enough people that didn't have webbed fingers to be able to form a band, so fair enough. This is surprisingly decent, a kind of rough industrial crust sound with sensible political lyrics, like listening to **Nausea** demos produced by an amateur **Al Jourgenson** on a home computer…28 tracks is a bit hard-going (after all, less is usually more as far as harsh music goes), but I'll revise my ignorant opinions for this one – a commendable effort in fact, and if you've encountered **Abusive Youth**, this occupies comparable territory. From Bene, 33 Dylan, Bryn, Lanelli, SA14 9AN, Wales 💣💣💣

BOTTLE JOB demo CD

Formerly known as **The Wastelanders**, this London-based lot are a Basque / Catalan / Cockney mix and contain ex-**Scurvy** and **Intensive Care** personnel. Music-wise, they remind me of the first **Warriors** album or a less aggro-sounding **Gundog**… Oi! with Cockney geezer vocals, shout-along choruses and gallons of working-class pride, and it rolls along in a mid-paced and catchy way with plenty of memorable tunes (Rachel claims its 'plodding'… one look at her reviews should tell you how trustworthy her tastes in such matters are!!!). A full-length CD is just out on Dutch label *Rebellion Records* – I wonder how **Bottle Job's** sorted politics (*"Class struggle and anarchy, that's our history…"*) will go down with some of their, ahem, 'not-exactly-left-wing' label-mates, like **Squalor** whose MCD advocated executing anarchists?!?! This really is fucking excellent stuff though, and I remember them being good live when I saw them a few years ago. More info from: **www.bottlejob.co.uk** 💣💣💣💣 ...and maybe an interview in our next issue?

BROKEN ACCESS / THE MINGERS 'Losers And Rejects' demo CD

Broken Access seemed to start out with the intention of being a crust band, but never quite have been. They've ended up fast-as-fuck screaming thrash with the odd gloomy riff chucked in to support the crust proposition. Anyway, you can't be a crust band if your singer (now ex-singer I've just heard…) looks like a *Fast Show* scouser and has naturist tendencies! They're musically tight as hell and the lyrics are uncompromisingly political… though while this recording is more varied and a lot more listenable than their first demo, I think I still prefer the live experience. **The Mingers** offer four tracks, none of which are on the new EP, but which you'll recognise from the live set if you've seen them. The cheap **Distillers** comparisons seem to have finally dried up thankfully, and were never really appropriate anyway – **The Mingers** play straight-forward fast Punk Rock with plenty of political sentiments and a good line in shout-along choruses. For more info: **www.geocities.com/brokenaccess** 💣💣💣 each

BURN ALL FLAGS 'Your War' demo CD

Great stuff! Eight fast, short songs that owe equal amounts to classic UK HC and classic US HC. Musically its excellent, with a lot of changes and twists that prevent it getting boring, Lyrically, the songs are political and delivered with frantic energy, and I'd recommend seeing this lot live if you get the chance as well. I've been trying to think up a comparison for this lot, but I really can't, which is kind of a compliment… It's all over with in a flash, and leaves you wanting more, which is always a good thing… these tracks would make a damn fine seven-inch… Write to Myke, 61

point where you felt genuinely scared that this is going to turn into World War Three?

OPCIO **–** You know that Catalonian society has completely reject Bush and his politics. There were a lot of demonstrations (organised and spontaneous) against war in Iraq. And not only in Catalunya, but in Spain too, till the rightwing government fell.
Catalan local government has changed too from right to left and now a party that support independence has representation in it.
We agree with the idea that USA is manipulating all events to build a new enemy cause their politics has been always fighting. 10 years ago it were the reds and now is the time of Islam. The same bullshit. But we have never thought about WW3...



HEADWOUND **– Something that will always be associated with Catalonia is the Civil War. What are the lasting effects of the events of the 1930s on ordinary people? How are those times remembered?**

OPCIO **–** The civil war were very sad days, but not only in Catalonia. We have to think in republican fighters anywhere. The lasting effects were the prohibition of talking Catalan and lots of oppression against Catalan freedom that still remains in lots of areas.
Most of our grandfathers fought in civil war and they have lost, so their memories about those times are really sad.

HEADWOUND **– Prison is a real threat to anyone involved in political activity, and I understand Catalan prisoners often have poor treatment in the Spanish prison system. Can you tell us a bit about this? What do you have in terms of organised support for prisoners and their families? Do you feel that prison is an effective deterrent to any kind of 'anti-social' behaviour?**

OPCIO **–** There are some Catalan prisoners in jail, and of course they have a very poor treatment. Some of them have done hunger strikes. Their treatment is the same as common prisoners, thieves, murderers.... There is a net of support, called **RESCAT**, trying to help them with propaganda and so on... We don't think the current system of prison is effective in no way. It must be improved.

HEADWOUND **– Football figures in some of your songs – now that football is such big business, how has the game changed for supporters in your area? Have there been changes in ticket prices, corporate sponsorship etc in recent years? How has this affected smaller clubs? Now that there is so much money, media hysteria etc in the game, is it still a working-class sport these days?**

OPCIO **–** You're right. Football has changed a lot and now is like a circus and business. Money is the only colours that football players love and they don't give a shit about the club or its supporters. But we still love football and try to focus in our colours and the game, avoiding thinking in business. It seems it will be even worst in future... but luckily, we support the best club in world.

HEADWOUND **– How much faith do you have that things can change for the better? What inspires you to hang on to your political beliefs when faced with war, famine and poverty on one hand, and an apathetic general public on the other? And what sort of things give you hope for the future, and hope that the world can be changed for the better?**

OPCIO **–** Things can be better in many aspects and we can say that in our country have been lots of changes. We must keep on, not surrender cause be believe in human being, we believe in freedom and equality. As you say, the worst thing is apathetic general public who seems don't care about anything. I don't understand and I don't want to be like them.
We want a future where fascist scum will be only a bad memory and people will have the same opportunities whatever their race, sex or language.

HEADWOUND **– Tell us the three records that have made the most impact on you, also the film, book and piece of artwork that have made the most impact on you (either good or bad).**

OPCIO **–** *'Azken guda dantza'* album, by **Kortatu**. *'Solidarity'* song, by **Angelic Upstarts**. *'La Haine'*, French film. *'I.D.'*, British film. *'Work Together'*, **Oppressed**. And in the bad side, all the Latino music that makes me sick!!!!

HEADWOUND **– Final question – any parting words, pearls of wisdom, good jokes, things you want to promote, future plans etc?**

OPCIO **–** Don't cry for a fighting land, but fight for a crying land!

www.opciok95.com

YOUR NAME'S NOT DOWN, YOU'RE NOT COMING IN...

Every day thousands of smelly foreigners pour into our exalted country to milk our benefits system. They leer at our womenfolk, get free cars and jacuzzis off the government and laugh in the faces of hard-working, *Mail*-reading tax-payers...yeah fucking whatever!?!?
Top of the list of tabloid hate-figures, narrowly beating Gypsies and single mothers, is the refugee...and note that is still **REFUGEE**, not the Orwellian Blair-ism 'asylum seeker'. And of course, with the state needing to whip up some xenophobic hysteria to justify its military adventuring, and the media needing a scapegoat for all of society's ills, the refugee paranoia is backed up by a toughening of the already tight-arsed British Customs.
Now this sort of thing normally doesn't impact much on my life, and probably not yours either. I don't know anyone claiming refugee status, or anyone who I'd expect to have a problem getting into the UK. So it came as quite a shock to me when three bands in the last year had hassle getting into our country. Latin American HC bands **No Rest** and **Acao Direta** were both refused entry by Customs, presumably due to being from less wealthy countries, or not looking Aryan enough? Even the singer of **The Toasters** was refused entry due to having a Jamaican passport, and I doubt they're a threat to national security.
Now that's bad of course, and I guess bands coming over here without European, US or Commonwealth passports might have to be a bit more cunning, you know like saying they're over for holidays or to record, not bringing anything that looks like saleable merchandise through customs etc. The punk scene can cope with that, although I do feel sorry for the bands in question.
My point is though, that if bands who have contacts over here, are obviously familiar with UK culture to some extent, and can provide a plausible reason for their visit, still get refused, imagine what it like for some poor sod whose been tortured and imprisoned, seen his family executed or whatever... you really can't get you head round that.
The refugee issue, and the whole tightening of immigration and Customs is happening without any public consultation. We are lied to by state and media to justify increasingly draconian laws, culminating in biometric passports and ID cards to 'protect' us from this foreign 'menace'. There is an issue there that needs to be debated, but until the facts about this can be openly discussed without the *Mail* and *Express*, the tories, BNP and New Labour being the only voices, then we'll never get a satisfactory answer.
Personally I don't give a toss if people come over here to sponge benefits, good luck to them... I'd rather my taxes went on that than being wasted on bombs to kill foreign children. And if people are so concerned about over-population (which is a myth in this country anyway), how about we start making more room by deporting all the BNP and tory voters...(CHIP)

OUR HISTORY...

Something I was reading in *Riot On Your Own* zine got me thinking. Bill was on about *Captain Oil* Records, basically praising them to the heavens (largely I'd imagine because they send him a lot of free CDs), and also having a right go at people who criticise them. Now you'd probably expect me, being a solemn and joyless puritan, to hold *Captain Oil* in utter contempt? You're expecting me to go on a diatribe about living in the past or how despicable it is that they're making money from punk or something like that? Well no, to be honest, I actually think they're doing a good thing. Leaving aside the new stuff they (and similar labels like *Step One*) put out, I think the job of re-releasing old punk on CD is a pretty important one. Obviously a lot of it is complete shite that would be better off staying in the dark mists of prehistory where it belongs (**ABH?!?! The Flys**?!?!) but that is just my opinion and I'm sure there are people who out there who think some of these bands are lost gems, poor deluded sods. Anyway, when you look at some of the genuinely great bands, say **4 Skins** or **The Oppressed** or **Blitz**, you'd be really hard pushed to find decent original vinyl so I think the kids today have a right to get hold of the music from back then that shaped the scene as it is now. Maybe they aren't interested, but at least if it's easily available on CD, it takes old punk out of the hands of elitist collector nerds...they can all fuck off and wank over *e-bay* and leave us people with actual lives in peace. Yeah sure it would be great if all these old records were re-issued by some right-on workers co-operative with the profits going to feed hungry people in hot countries, or whatever, but in the real world that simply isn't going to happen, and if someone is making a mint re-issuing punk history on CD, then that's how it's inevitably going to be. It's not worth moaning about as long as they do a good job of it and they aren't taking the piss with prices. Without these re-issue labels, the best you'd get would be fifth-generation warped cassette copies, over-priced bootleg vinyl or shit re-issues like those chronic *2 Tone* tapes on *Castle Records* you always see on market stalls between the **Dolly Parton** and **Andy Williams**. And I'd hate to see punk's past reduced to that sort of indignity. Yeah, I can see why people might have reservations, but considering many of these bands (**Sham, Upstarts** etc etc) started their careers with major labels, you can't gripe that much without being a hypocrite. Despite the farce many of these old bands have turned into these days in their reformed incarnations, I'm glad I can get hold of their music in some form at least, from back when they were good.
On a slight aside here, have you noticed how labels like *Dr Strange* never get any sneering for re-releasing old stuff? Something to do with the type of music perhaps? Like its fine to put out reissues of old US punk and HC, but old UK Oi! doesn't quite get the same approval. A bit like when bands do the reform tour thing – I didn't hear any griping about **TSOL** or **MDC** or **7 Seconds** playing over here, but the bands that play Morecambe get no end of stick, and there's not really any difference is there? Apart from the fact that to many people over here being an old US band means you can do no wrong... making **7 Seconds** live rendition of *'If The Kids Are United'* kind of ironic?
Aaah, sod it, its a bollocks argument anyway...(CHIP)

opció k-95

The English invent things, someone elsewhere in the world takes the idea, improves it and does it a whole lot better. That applies to some obvious things like football, but it applies especially to Oi! While (with a couple of notable exceptions), most UK Oi! is just bad pub-rock rip-offs of the **Last Resort**, or oldsters living on past glories, the rest of the world produces amazing bands like **Opcio K-95** who inject political suss, energy and (gasp!) musical innovation into the formula. Anyway, my mate Ferran introduced me to this bunch of Catalans (and did this interview as well...cheers!). Their most recent album *'Terra Cremada'* absolutely blew me away... its musically inch-perfect tight, heavy streetpunk and they wear their antifascism loud and proud. And I was lucky enough to see them playing in Girona to a mental crowd of 2600 people (yeah, that did say 2600!!!) and they were absolutely stunning live. Carles, their vocalist, recently wrote a book about the history of skinheads in Catalonia, which looks fascinating, except my Catalan doesn't stretch any further than asking for beer, so I can't read it... Recommended if you can though...



***HEADWOUND* – Introduce yourselves... When, how and why did *Opcio K-95* get together? Have you been in any previous bands or been involved in any other activities in the punk / HC scene? What do you all do outside of the band? And can you explain what your name means?**

***OPCIO* – Opció** began in 1995. We were all friends and we thought it was the time to enjoy the Oi! scene from inside. Raül (drums) played already in other Oi! bands as **Suburban Rebels** and **Pilseners**. Carles (voice) and Daniel (bass) have talked a lot of times about get together and play music, so we contact Jordi (guitar) and we began to work. In this years we have had different people playing guitar (Jordi, Marc, Lluis) and now we are very satisfied with the current formation. Raül (drum), Carles (voice), Daniel (bass) Omar (guitar) and Marco (guitar). We all are working class (not r'n'r stars).
The complete name of the band would be **Opcio Kalashnikov 95**. As you can guess, it means the chance of people to be as furious as a *Kalashnikov*. 95 is just the year we began to play

***HEADWOUND* – How did each of you get involved in punk and what inspires you to stay involved?**

***OPCIO* –** We were friends involved in skinhead scene cause we love Oi! and punk music. We met in gigs and fests, also in football matches. Today we stay due to the band and 'cause we still love the same things as 10 years ago.

***HEADWOUND* – Can you tell us a bit about your local scene? What bands, venues, zines, distros, labels etc would you recommend checking out? What are the best and worst aspects of the punk / Oi! / HC scene in your area?**

***OPCIO* –** Nowadays there is a boom in the Oi! and punk scene. There are a lot of bands and zines, and the labels as ours (*Bullanga*) are working hard to help new and old bands. Recommending some zines could be hard cause most of them just appear one or two times and then disappear. In my opinion, the forums in internet are killing zines.
The worst aspect of the scene in our area is politics, due to the political situation of Catalunya.

***HEADWOUND* – Do you prefer studio or stage and how do they differ? How widely have you toured? What have been your best and worst gig experiences? And what would be your dream gig?**

***OPCIO* –** We have 3 CDs in 10 years, so you can see we prefer stage. We love playing and being in tour cause we have met good friends on the road. This year we are playing a lot, almost each weekend, I suppose it is because our new album. In one occasion fascist scum try to fight us, but we played anyway. We are planning to make a great festival next year (10 years playing) with some of our friends and we hope it will be our dream gig.

***HEADWOUND* – What bands have influenced your sound? How do you think your music has changed since you first started and where do you see it progressing? How do you go about writing songs – is it something you work on together or individually?**

***OPCIO* –** In first years our influences were all British Oi! bands **as The Business, Cockney Rejects, Last Resort** and so on. Also **Decibelios** and **Kortatu**, but of course, our music has changed a lot and our last album is faster and harder. Guitar melodies are more important now.
Usually, all the band work together with a musical idea, which we try to convert in a song and then we adapt the lyrics (Carles or Daniel writes it), but sometimes we begin with lyrics, so we can say we haven't got a fixed method.

***HEADWOUND* – Do you think punk can be an effective tool of social change? Is it realistic to expect punk to be more than a musical subculture? Do you ever feel you are 'preaching to the converted'?**

***OPCIO* –** Of course we do. We like to think our music is our tool of change, our way to fight, to shout and protest. Oi! and punk music must be not just a subculture, but a way to express our anger.

***HEADWOUND* – While Oi! and the skinhead scene in this country is largely anti-political / fence-sitting, you are openly red. What does skinhead culture mean to you? What are your feelings on those 'classic' bands who often share very different political opinions to you? Looking at the chequered history of Oi!, who has inspired you and who (if anyone) most disgusts you?**

***OPCIO* –** Leaving in Catalunya means political compromise. We love our land and we want freedom, so we can't be anti-political. If you join skinhead culture, and you are red as human being, then you can say you are redskin.
Skinhead culture is the way of life we have choose. The way we think, we like to dress, we like to be. Anti-political is an option, but of course is not ours. But I must say we don't believe in sectarian positions. Skinheads must be united and fascist are the enemy. As I told you before, lots of bands have inspired us but talking about music, not in politics. Of course, we don't like all RAC bands but we prefer not to consider them as Oi!

***HEADWOUND* – Is there a strong feeling in Catalan society to reclaim its independence from Spain? How would you explain the difference between Catalan nationalism and English nationalism?**

***OPCIO* –** A great number of people in Catalunya support independence, and I must say this number is growing up in last years due to rightwing government in Spain, but the problem is there is not a strong political force.
The main difference between Catalan nationalism and English one, is that once we were free, we were a independent nation and we want to be again.

***HEADWOUND* – Since it is still quite recently that Franco died, your experience of fascism is obviously a lot closer than we have in England. How much popularity do fascists have in Catalonia? And what about in Spain? Do they have a presence in local or national government at all? As an openly anti-fascist band, do you ever have problems with nazis at gigs, and how do you deal with them?**

***OPCIO* –** Fascist are anywhere. Of course in Catalunya there are fascists who don't want to hear a word about independence. Fortunately, they are not a large number but you can find them between very young people. In Spain there are fascist people and very conservative and rightwing parties. Of course, the former government was rightwing and some of their members were old ministers of Franco (or their sons or grandchild). Sadly we must say there are too nazi-catalan people.
Yes, once fascist came to a gig and try to make riot, but they couldn't. It has happen only once.... about dealing with them...are you joking?

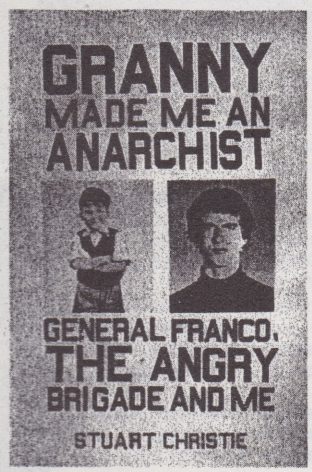


***HEADWOUND* – What tactics do you employ in combating fascism in Catalonia... propaganda, physical force or both? How does the media portray anti-fascists and what treatment do anti-fascists get from the authorities? Any glory tales of defeating the fascists you'd like to share with us?**

***OPCIO* –** Antifascist movement is very strong. There are local groups, propaganda, music bands... media portrays antifascist as it has always do: lies, lies lies... to sale newspapers they must compare antifascist fighting with nazi riots cause they don't give a shit. We can say the same about authorities. Rubbish.

***HEADWOUND* – How has the Catalonian public and the media reacted to the Bush administration and world events after September 11th 2001 and surrounding the Iraq war? Was there much organised protest against the war in Iraq? And has opinion altered since the Madrid bombing and the change in the Spanish government? Do you get the feeling the US are manufacturing a new Cold War with Islam replacing Stalinism? Has there been a**

BOOK REVIEWS



GRANNY MADE ME AN ANARCHIST – General Franco, The Angry Brigade And Me

Stuart Christie (Scribner Books, 2004, ISBN 0743259181)

I've got limited tolerance for political writing, at least in its most common form, that of dry theorising and empty polemic. But good biographical writing is an altogether different matter. A well-crafted history or autobiography, written around the subject of anarchist politics is far more likely to inspire me (or anyone else for that matter) than dusty academic irrelevances, and Christie's autobiography is a fine example of that.

I believe this has already been self-published in two volumes, maybe in an extended form, by *Christie Books* (www.christiebooks.com) but at a prohibitively expensive price, and a widely available version is long-overdue.

Christie himself is best known for his part in 1964 in a daring attempt to blow up Spanish dictator Franco (more of that later), but like most autobiographies, he begins from his childhood in Glasgow. He was born in 1946, the son of a trawler-man and a hair-dresser, and led an ordinary childhood for the time and place – not quite the destitution described by fellow Glaswegian Jimmy Boyle in his autobiography, but let's just say Glasgow in the 50s wasn't a soft city. With his father leaving, he was chiefly brought up by his mother and grandmother (hence the title) and as he got into his late teens, he discovered politics, rebellion and sub-culture.

Initially drawn to the left, via the youth wing of the Labour Party, he quickly became disillusioned with the conniving and bullshit that makes up most state socialist and trotskyist parties, and with his involvement in the burgeoning CND movement, he began to discover libertarian ideas. As the early 60s saw increasingly confrontational anti-nuclear demonstrations, Christie found himself moving towards anarchism and at the tender age of eighteen he set off alone to Paris to embark on the mission that made him a household name. Meeting with anarchists involved in the Spanish resistance, he set off to smuggle a large quantity of plastic explosive into Spain, destined to be used to blow up Franco and the upper echelons of his government at the Real Madrid stadium. Unfortunately, the plan was busted by Spanish intelligence (co-operating covertly with Scotland Yard) and Christie was arrested and tried. He faced the prospect of death by garrotting but escaped this, eventually being sentenced to twenty years.

His experiences in the notorious Carabanchel prison in Madrid and the huge international effort to obtain his release are fascinating, especially the contrast between modern UK prisons and the regime Christie faced. Although it must have been terrifying, he seems to have coped with it and kept a sense of humour throughout, and like all prison regimes, inmates in the Carabanchel had ways of making the daily grind more bearable... he managed to get A-levels done from inside, and a spot of almost obligatory bribery eased his stay.

Christie was eventually released after three years, returning to England to live in London where his agitating continued and he helped re-establish the Anarchist Black Cross in the UK. By this point the hippy era was in full swing, with youth culture advocating 'freedom' while simultaneously languishing in a dead-end of drugs and hedonism, and Christie's no-nonsense outlook seems quite at odds with this.

Predictably with his past and his links to international anarchism, he was a chief target for Special Branch, and when bombs started going off outside the houses of tory politicians and US and Spanish embassies were shot at, Christie was top of the state's list to frame as being at the centre of the Angry Brigade.

The longest trial in British legal history (at that time at least) was mounted against those accused of the Angry Brigade bombings, despite the fact that bombs continued even when the 'conspirators' were remanded. Christie was openly framed and was one of those found not guilty, although he still did over a year on remand. Those found guilty spent most of the rest of the 70s inside. The police operation was of course motivated by politics, and while some of those caught were involved in some Angry Brigade activity, most were guilty only of moving in similar circles or holding similar views.

Christie himself went on to set up a publishing enterprise, *Cienfuegos Press*, and has remained involved in anarchist activity to this day, although this book ends, appropriately enough, with the death of Franco in 1975.

As a book, its written in a relaxed and almost conversational way with a touch of wit and no pomposity. As well as Christie's story, there's enough background in here to give you a good idea of what was going on in British society and within the anarchist movement at the time, so it reads as a good history lesson as well. I couldn't put it down to be honest, and as an autobiography it bears a lot of resemblance to Albert Meltzer's *'I Couldn't Paint Golden Angels'*. Indeed Meltzer and Christie were close friends... Christie was actually arrested for his alleged Angry Brigade activities while driving Meltzer's car.

In some ways I find the idea of writing about yourself and your own life a strange concept, and it seems almost egomaniacal, but then I'm more used to seeing 'personal writing' from spoiled brat americans writing per-zines. Christie, along with others like Meltzer, not only have something worthwhile to say, they have also put their ideas in to practice and done genuinely remarkable things... in this case it would be a tragedy if they didn't write about what they've done. *'Granny Made Me An Anarchist'* rates as absolutely mandatory reading. (CHIP)



NO RETREAT – The Secret War Between Britain's Anti-Fascists And The Far Right

Dave Hann & Steve Tilzey (Milo Books, 2003, ISBN 1903854229)

The name pretty well sums this book up. The authors cover a period running from the late seventies around the time of the Battle of Lewisham up to the mid-nineties when *Anti-Fascist Action* began to dissolve, and both focus on the militant struggle against fascism, in which they were heavily involved.

The first half is Steve Tilzey's account, starting with his accidental encounter with both the *National Front* and anti-fascism, his involvement in Lewisham and gradual involvement in anti-fascist and left-wing politics in Manchester. The late seventies, before Thatcher got elected on a right-wing platform that stole half of the NF's ideas and support, were a dangerous time in this country. The far-right had a strong street presence and their tactics focussed very much on marches and prominent public activity. So anti-fascism was a correspondingly risky business, and the *Squads*, formed as covert groupings in and around the *Socialist Workers Party*, were a form of pro-active defence against the fash. They took the fight to the fash, basically keeping them in check by battering the living crap out of them whenever they showed their faces. Steve got stuck in and did time for some of his activities, and the story of how he and his comrades virtually wiped the fash off the streets of Manchester is an inspiration. In later years he focussed more on the intelligence-gathering side, becoming involved with the extremely dubious, state-collaborating *Searchlight* organisation and reducing his street-level actions.

Dave Hann's half of the book covers the late eighties up to the mid-nineties, taking in the formation of *Red Action* (made up initially of SWP members expelled from their wet middle-class liberal ranks, basically for being too working-class and effective) and later AFA. The policy continued in the tradition of the Squads, and AFA spent over a decade kicking fuck out of the fash. Dave's story closes with the fash in total disarray again, moving away from street-level mobilisation in the 90s – mainly because they weren't very good at it and every time they tried to organise in public, they got battered. Dave was one of numerous victims of the internal feuding that crippled AFA at a national level in the late 90s, with London Red Action trying to push the organisation into being a political movement in itself and effectively banishing anyone who questioned them. With less of an immediate physical threat from the far-right and the wranglings within AFA itself, it effectively ceased to function.

The book itself is an absolutely cracking read. If you've ever read *'The 43 Group'**, imagine that written in the style of a modern footie hooligan memoir, a little like an expanded version of the anonymous *'Bash The Fash'* pamphlet that appeared a few years back from *Kate Sharpley Library*. The nature of the subject matter means large tracts of the book revel in accounts of fighting, some of which are bloody hilarious. Stabbing the drummer of **Skrewdriver** repeatedly in the arse with a fork in particular had me in stitches (and him I imagine). But where it'd get really dull if this was all about City fans chinning United fans or whatever, that fact that its backed up by sound politics keeps it interesting, and lets face it, there's nothing more entertaining than tales of nazi wankers getting their just desserts.

As a history its pretty good, taking in many of the key events of the period, like the battles at Waterloo station and the *Main Event*, and it introduces most of the key characters and organisations, giving a good overview of what left and right were up to. Myths about the supposedly superhuman *Combat 18* are dispelled when they are revealed as gutless shitters, and the SWP / ANL are exposed for the spineless counter-productive middle-class-led waste of space we all know they are.

Of course, being personal accounts, the accuracy of much of this needs to be questioned. While I can't spot any glaring factual errors myself, I'm sure there'll be the usual element of 'talking it up', and I bet a few of these tales have been embellished in the re-telling over the years. Both writers were involved in organisations (RA & Searchlight) that have been widely (and very justifiably) criticised over the years, but both seem able to criticise these groups themselves, at least to some degree. Nonetheless, any personal account is going to be a subjective view, and I have heard from people involved in some of these actions that the writers take on events was significantly different from theirs, if you get my drift... Something else I'd criticise is that the emphasis is solely on the street-level tactics and either glosses over or ignores the other, less adrenaline-fuelled, activities AFA got up to. While physically confronting the fash is hugely important, there is a lot more to the anti-fascist struggle than street-fighting, particularly these days, now that the BNP are re-packaging themselves as a 'legitimate' party. Needless to say, all these factors have led to accusations flying from many quarters and I suspect the authors won't be getting many christmas cards from Red Action or ex-AFA members...

What shines through most importantly in this book is that anti-fascism is not the sole preserve of trotskyist students and middle-class liberals. The characters in here, like most people I know who take an active role in militant anti-fascism are normal people with normal lives, not nerdy politicos or holier-than-thou PC types (usually the opposite in fact). As well as being a great read, this volume shows that its normal people organising to defend their communities from the far-right that makes the difference, not the ANL parachuting in with a load of patronizing leaflets and no solutions. I firmly agree with Dave Hann when he refers to *'the drift of the entire Left away from working-class people towards the middle classes, liberalism and gesture politics'*. As part of understanding why the BNP are currently getting so much success, this issue is central, and when a working-class area is ignored by the left as much as by the mainstream politicians, the BNP can and do prosper.

Read this book with a slight pinch of salt, revel in the adrenaline, and learn some sharp lessons from the recent past about dealing with scum.

**The 43 Group* were a group of young Jewish ex-servicemen who fought Mosley's re-emerging *British Union of Fascists* after 1945. They followed similar tactics, breaking the back of the BUF by infiltrating them and smashing up any public meeting they tried to organise. Do your best to find the book *'The 43 Group'* by Morris Beckman, the story of the movement told by an active participant, which is seriously one of the best books I've ever read, and also a 45 minute documentary of the same name that interviews many of the surviving members of the group, which is proper inspirational stuff as well. Get the book from *Active Distribution* for about a fiver. (CHIP)

insipid guitar rock doesn't really do much for me no matter how accomplished they are at it especially when accompanied by lyrics of the hippy-dippy introverted kind. Paeans to friends long gone and odes to the weather might be the height of wit and wisdom to some people but to me it just makes me feel **Radiohead** might have something relevant to say in comparison. I think I'll pass on this one. Permanently. When did *Newest Industry* stop releasing good stuff? £5.50 post-paid from *Newest Industry* (see distro list)

PILGER 'These Times' EP



Red n black vinyl, cool or what? With the aesthetics covered in a real pleasing to the eye fashion **Pilger**'s brand of hardcore racket kicks in at a somewhat slower speed than I was anticipating after hearing the *'Silence'* CD. Politically sussed, covering an array of issues from sweatshops to Iraq to workers rights, I have to say its heartening to see a band take on board a whole host of topics, daring to stray from the usual hardcore checklist and then deliver them with such conviction. For that alone **Pilger** deserve my support and yours. Go **Pilger**! And the music? Heads down no nonsense punk. In a world where technical ability and muso showing off rule supreme, to hear a band that owe more to early **Minor Threat** (there's a definite stripped down DC sound to this) than fashion wank like **Converge** is a pleasure in itself. This demands your immediate attention – go get this now! £2.50 post-paid from Peter Bower Records, PO Box 132, Leeds, LS6 2RR, England (RACHEL)

RED INSECT 'Live In Hamburg' CD



Being a live recording I was expecting this to be hampered by all manner of technical glitches but surprisingly the quality is a damned sight more impressive than some releases supposedly recorded in the studio. **Red Insect** are a Czech band playing political crust. This reminds me of **Social Insecurity** or a calmer version of fellow Czech band **See You In Hell**. Though all sung in Czech there are English translations showing the lyrics to be about advertising, US imperialism, police, revolution…Very intense and this being a benefit for *Anti Fascist Action* leaves you in know doubt as to where **Red Insect's** political allegiances lie and that they are prepared to support what they believe. Contact Jirka Hajek, V Jamce 2380, Rakovnik 269 01, Czech Republic

SEDACED 'Eh' MCD

Eh? This was exactly my reaction on listening to this CD. Yet more bland indie-rock masquerading as punk. Total *NME* fodder. I believe they are supposed to be a **Leatherface** rip-off but since I think they only had one good LP themselves (*'Cherry Knowle'*) that hardly makes this any more bearable. Radio friendly (as in Radio 2), with loads of guff about girls and growing older, this has got more in common with **Travis** than the punk I know. In short, turgid tripe, make it go away. £5.50 post-paid from *Newest Industry* (see distro list)

SEVERED HEAD OF STATE 'Charge Ahead' EP

Despite the hype I wasn't exactly madly in love with the *'Anathema Device'* LP but wow, this is totally off the scale by comparison. Let's just say someone's been overdosing on their **Motorhead** collection! Complete Lemmy worship on the vocals and the rhythm section only add to it with that guitar stop that just screams *'Ace Of Spades'*. Lyrically **Severed Head Of State** are not happy chaps, its cynicism, fear and despair every step of the way. "We will all die anyway" they claim on the end track – well at least the soundtrack to our impending doom is good. Ladies and gentlemen, we have a classic in our midst. From *La Vida Es Un Mus* (see distro list)

SKITKIDS 'Onna For Pleasure' LP

Second release from these young Swedish punx and this is more good stuff. Slightly heavier than their self-titled LP this manages to avoid all the clichés generally associated with the Swedish hardcore scene and has a healthy dose of snotty-nosed PUNK ROCK giving it a raw and energetic sense of urgency. Instead of crust by numbers **Skitkids** deliver a tornado of vibrancy and enthusiasm and more importantly it also sounds like they enjoy what they're doing! The lyrics are all in Swedish but there are funny explanations in English showing the songs to be about consumerism, tofu revolution (!) and burning down the job centre. For a musical description I'd say this is like the early Dis bands before they had all energy and passion sucked out of em. I liked this record a lot, very impressive. From *Kick 'n' Punch Records*, PO Box 578, 2200 Kobenhavn, Denmark

SPLITTERS 'Good Time Trouble' CD

Nice happy tunes complete with traditional brass section, more mellow and laidback than their previous outings. **The Splitters** are an absolutely amazing live band, able to whip the audience into a maelstrom of lively dancing in no time at all, yet I always have difficulty getting into ska stuff in any big way at home. That said feel-good music with sound socio-politics is always handy for the days when you need to recover from the hangover of ten thousand demons and *"Good Time Trouble"* fits the bill nicely. For musical signposts I'd cite the dubbiness (and vocal similarities) of **AOS3** tinged with the old school quality of Jamaican ska. Decent stuff though the addition of a lyric sheet would've been good. Seven quid post-paid from *Do The Dog* (see distro list)

TRAGEDY 'To The Dogs / The Lure' EP

Limited edition of 500 for the 2004 European tour. Apparently this is now going for £40 plus on *E-Bay*, which just shows the fucking stupidity of some and the grasping avaricious opportunism of others. If you're really desperate to hear the one song that doesn't appear on the *'Vengeance'* LP (*'The Lure'*) then send us a tape and I'll copy it for you along with loads of other cool stuff! As a band that's spawned thousands of imitators **Tragedy** are probably familiar to most. Multi-layered guitars, throaty hardcore vocals with an overall feeling of doom, gloom and foreboding ills with miserable lyrics a-plenty. Society's fucked up and **Tragedy** play the theme tune to its destruction. Try *La Vida Es Un Mus* (see distro list)

VARIOUS 'Dirty Half Dozen' CD

Eclectic is certainly a valid adjective for this little lot! Kicking in with **Pilger** things are off to a resounding start as they deliver their usual brand of energetic, hardcore rampage. Things then turn strange with the next three bands – **Humans The Size Of Microphones**, **Circus Act** and **Disoma** – and I think it's fair to say weirdness abounds! Experimental hardcore for the kids. Then back to the known with **Intent** only to descend into complete aural tomfoolery at the hands of **You're Smiling Now But We'll All Turn In To Demons** (with a name like that what do you fucking expect?!) . With more up and downs than a manic depresseive on a pogo stick this is for catholic tastes (or brave punx). Good to see *Millipeed* taking a chance on a bit of diversity in an oft staid and unimaginative scene. From *Milliepeed Records*, 3 Cedar Gardens, Portswood, Southampton, SO14 6TG or e-mail **milllepeedrecords@hotmail.com** for more info

VARIOUS 'For The Kids' CD

The Boston (not Boston) kids have put together a cool compilation of some of the current crop of UK HC bands plus a couple of international ones that have paid homage to the *Indian Queen* at some time or other. A good quality comp though maybe a little heavy going for those who prefer songs about girlies and picking flowers. **CDS**, **Boxed In**, **Patient Zero**, **I Adapt**, **Narcosis** and a whole set of other discordant reprobates – what more could you ask for? Noisy fun for all! From *Right To Refuse Records*, PO Box 93, Boston, Lincs, England

VARIOUS 'Inner City Blues' CD

This compilation is made up of Leeds bands of all genres, style and ability. The only thing this little lot have in common is their dedication to the DIY ethic so there's a few surprises and nasty shocks lurking in the midst. On the good side, there's **Broken Access**, and on the down side, there's nineteen other tracks. Well-intentioned maybe, but unfortunately largely unlistenable. For more info, contact **encyclomaedia@hotmail.com**

VARIOUS 'Ripping Thrash – The Tape' CD

Way back in the mists of time (1987) Steve Ripping Thrash began to put out compilation tapes and what you've got on this here CD was the first international comp. So, for those of you unfamiliar with the concept of cassettes you've now got yet another chance to discover some awesome bands but on an ultra-cool and up to date format! Basically this is one of those comps that's made up of loads of bands you've heard the name of but (probably) have never actually heard (well I hadn't!) – **L'Odi Social, Wretched, Infezione, Subterranean Kids**. From Yugoslavia to Austria to France even managing to include some home-grown talent this is truly a worldwide meeting of minds of hardcore bands of the late 80s. Whether you're interested in a musical history lesson or just like nasty, fast music you can't go wrong with this bugger. 33 tracks for £1.50? You'd be worse than a fool not to. …From *FCR* (see distro list)

VIIMEINEN KOLONNA 'Aistien Juhlaa' CD

"Nasty, brutish and short" was apparently Thomas Hobbes' description of pre-industrial society but it will also suffice in regard to **Viimeinen Kolonna**! From the cover depicting PVC-clad nuns in a very Trevor Watson-esque manner there is no doubting that these Finnish lads are paying their dues to their legendary predecessors **Terveert Kadet** (though maybe the rubber fetish is more to do with the staff at the record label as similar images appear on the **Ausgebombt** CD!). With full-on metally riffs and drunk-punk vocals there also appears to be a bit of worshipping at the altar of **Mob 47** along the way! Sung in Finnish (though the language is hardly discernible amid the growling) the English translations serve to prove the lyrics are of the laughable grind variety you'd expect – *"Lust, erection and the holy blood – rubber nun"*. Great stuff! From *Hardcore Holocaust*, PO Box 26742, Richmond, VA 23261, U$A

WEAVING THE DEATHBAG 'The Devil's Punchline' EP

The first EP was traditional US 80s-style hardcore so this one came as a bit of a surprise. A different set of influences must've been a-spinning on their turntables as this time round **Weaving The Deathbag** have opted to hare down the 'Dutch thrash' freeway of the **Seein Red / Mihoen** mould. With that in mind it's appropriate that this should be released on *Kangaroo Records* based in the land of windmills and wooden footwear. There's shouting and screaming of a vicious kind yet while the drums and bass tear it up as fast as fuck there's a melodic lead guitar over the top. Lyrics are a mixture of the personal and the political, written in distinctive style. The packaging is a little odd to say the least but it's a pleasant change to see a hardcore record that doesn't feel the need to add stencils and skulls to every release! This is a definite belter, let's hope there's loads more where that came from. From *Kangaroo Records*, Middenweg 13, 1098 AA. Amsterdam, Netherlands

WORMS MEAT 'Four Stupid Brains' EP

This is a bit of an odd bugger. I was expecting generic **Disclose** atrocities or (much, much worse than even the aforementioned horrors) Japanese Oi as done by **The Cockney Cocks** and their ilk. Despite my ill-founded reservations this is something well worth tracking down. Mid-paced punk with plenty of energy and, bizarrely, at times the vocals seem to be straight from the mouth of **Bug Central**! There's quite an abrasive, snotty feel to it in a proper two-fingers fuck you sense of the term 'punk'. It's quite difficult to pin down exactly what makes this so good, there's just a certain something about it that makes it special. Haven't got a clue what they're singing about but it's a firm favourite in our household and I reckon it will be in yours! From *G.O.T.A.*, PO Box 511, Whippany, NJ 07981-0511, U$A

LATE ARRIVALS...

The following flurry of reviewage arrived just as this was going to print, so they'll get a full appraisal next time round (a bit quicker this time as well!)...

Bottle Job – *'You And Whose Army?'* CD... best new 'UK' Oi! band in years!
Agitate # 5
Swellbellys/Anticlockwise/Kamizol/Critikill – *'Musique Pour La Resistance'* LP
Barbie's Dead # 16
The Infested – *'Buy To Survive'* demo CD
Airbomb – *'Pnuk'* CD
Arf # 2
Voorhees / Radio Alice – split 7"
Morgenmuffel # 13
Various – *'Now Or Never Sound Endeavour'* CD (benefit for *Norwich Anarchists*)
Bickle's Cab – *'Your Society'* EP... Sheffield's finest (*Town Clock Records*)
Among the Missing / Red Stars Parade – split 7"
Anarchoi # 12
Jeunesse Apatride – *'La Victoire Sommeille'* CD... on *Fire & Flames* - stunning!

WHAT NOT TO WEAR... *Chip's fashion tips for boneheads*

In Girona I had an amusing first encounter with Spanish nazis, who looked pretty much like your average English 80s gluebag trash. He said something along the lines of *"Go on then, laugh!"* in Spanish, which I assume was the local version of *"Come and have a go..."*, so I replied in my best (i.e. only...) Catalan *"Feixista escoria!"* (*"Fascist scum!"*) Pretty much the same exchange of pleasantries I'd have with fash round here, but looking at the state of him, I did indeed have to laugh... he was sporting a pair of 20-holers, the sort that make boneheads look like the sixth member of the **Village People**, except he had his skintight ball-crusher jeans rolled up literally to his kneecaps, leaving some three inches of bare leg exposed above the boots. I wish I'd taken a photo as it was hilarious watching this freak trying to give it the big 'un wearing some of the most comedy legwear I've ever seen on a grown man, so I offered him my best Trinny & Susannah advice (in English admittedly)... "Fucking hell, you look a right tit in them pants"...

vinyl with lovely vomit splatter effect. What more could you ask for? Just get it. 💣💣💣💣💣 From *Ripping Thrash* or *Proof* (see distro list)

GURKHA 'Wipe That Fuckin' Smile Off Your Face' CD

Grrrr, ten tracks of gnarly growlers lurk within the confines of this CD, you have been warned! **Gurkha** are comprised of veterans of the Bristol scene with their premier release conjuring up images of a splicing and amalgamating of **Hellkrusher**, **Maggot Slayer Overdrive** and **Deviated Instinct**. Very reminiscent of the kind of noise garnered at early 90s Picnics through a haze of scrumpy! The vocals are of the unrelenting kind, alternately grunting, screaming and bellowing as Martin sees fit, with guitars being scorched and drums being battered into submission just for the hell of it. At times touching on the lunacy levels of **State Of Filth** (i.e. I suspect lyrics were just made up on the spot!) incorporating the classic line *"Nietzsche wrote of the superman, but we're just Christopher Reeve"*. Ha! Fast, noisy music to drink to! More info from **martin.elnon@blueyonder.co.uk** 💣💣💣

H8 TARGET promo CD

A lot harder and faster than previous outings, almost all traces of punk have vanished, leaving behind just pure unashamed Metal. **Max Cavalera** is still moonlighting on vocals yet the overall sound is darker and dirtier than **Sepultura's** back catalogue. Lyrically gloomy and angry as befits the music, this is a far cry from the metal world of demons, sacrificing virgins and drinking blood (though what **H8 Target** do behind closed doors is anyone's guess!) One you investigate without further delay… For more info, contact: Dave, 44 Elbow Street, Cradley heath, West Mids, B64 6JP, England or check **www.h8-target.co.uk** 💣💣💣

HARUM SCARUM 'The Last Light' CD

After their amazing debut LP **Harum Scarum** have never managed to set my turntable ablaze. Without the distinctive guttural warbling of the original vocalist it seems like a jigsaw with a piece missing. This, their third full-length offering continues where their second left of, melodic mid-paced punk fuelled by anger. The lyrics are intense and questioning, both of the punk scene and wider society. There's certainly plenty of sense in here and musically this is competent enough but somehow its missing the vital component that would have me leaping round the room and bellowing along (luckily for the neighbours!). Considering the sussed politics and sound ideas, **Harum Scarum** appear to be a band on a regrettably downward trajectory. Try *Active Distribution* (see distro list) 💣💣

HRYDJUVERK / PATIENT ZERO split EP

The English and Icelandic join forces to produce one almighty wallop of a disc. Boston (not Boston) boys tear through six tracks of thrash devastation – short, sharp but certainly not shocking! Brimming with energy and enthusiasm **Patient Zero** rip it up big style with their vinyl debut, standing as a fine testament to their popularity. 💣💣💣 **Hrydjuverk!** definitely don't hold back on the politics front and their disgust at the fuck ups of society gets the full force of their anger. All sung in Icelandic but with English translations. A definite 80s UK feel runs throughout these four scorchers in a similar vein to **Concrete Sox** or **The Varukers**. The addition of a **Discharge** cover simply adds weight to this assertion though there's enough of a distinctive sound for this band to be judged on their own merits and not merely those of their forbearers – unlike others on these pages who've tried a similar thing and failed. Feisty stuff and **Hrydjuverk!** certainly know how to pack a punch – unmissable! 💣💣💣💣From *Holy Shit Records*, c/o *Zandor Records*, 145-149 Cardigan Road, Leeds, LS6 1LJ, England, more info from **xyrmumx@hotmail.com**

IN ANGER 'Reality Blind' CDEP

This is a CD repress of a 7" put out by *Tribal War* in the early nineties. This is very much a product of its time, back in the good old days when protest punk ruled supreme and you could actually hear the words of the message the band were shouting! This is raw, 90's anarcho fitting in neatly between **Oi Polloi** and **Doom** both in terms of delivery and style. Harsh, shouty vocals bark out to a backdrop of melodic hardcore offering plenty of choruses to sing along to. Very direct in its approach to politics (animal rights, class war, religious bigotry and fascism) there's no mincing of words here or shrouding in opaque imagery. All still relevant today and well worth tracking down. A quid and an SAE from Brian, 14 Nairn Place, Dalmuir, Clydebank, G81 4AU, Scotland 💣💣💣

INDICATOR / RADIO ALICE 'No War' split EP

First off, neither side of the vinyl was labelled so this was a bit of a journey in the dark in terms of which band was on which side but minor reviewing gripes aside let the music begin! OK then, local troubadours a.k.a **Indicator** appeared first and with break-neck delivery the lads wreak havoc and run amok through a tour of nasties – Bhopal, domestic violence and globalisation. Multi-vocalled, complimented by a heavy guitar sound and a distinctive bass line **Indicator** never shy away from creating an aural vista of unholy anguish! Ideologically there are definite anarcho leanings but as this is musically tight and crisp sounding there's none of the sloppiness or 'experimentalism' of **Crass** and friends. Much as the band themselves might laugh, it can't be denied that **Indicator** share striking similarities with the fast and furious sounds of US anarcho (**Brother Inferior / Resist**). As predicted in the mighty *Headwound* many issues ago **Indicator** are a band to look out for! On the reverse the now defunct **Radio Alice** serve up a three-course platter of raging hardcore led by a **Born Against** vocal delivery. Abrasive sounding with that whole stop – start thing going on. Scene elitism, parental responsibility and the horrendously sinister nature of advertising and commercialisation bear the brunt of **Radio Alice's** dissatisfaction. As far as I know these are the only tracks the band ever recorded so miss this and you've missed out! £3 post-paid from *Hermit Records*, PO Box 309, Leeds, LS2 7AH, England💣💣💣💣 for **Indicator**; 💣💣💣 for **Radio Alice**



INTENSITY / E-150 split EP

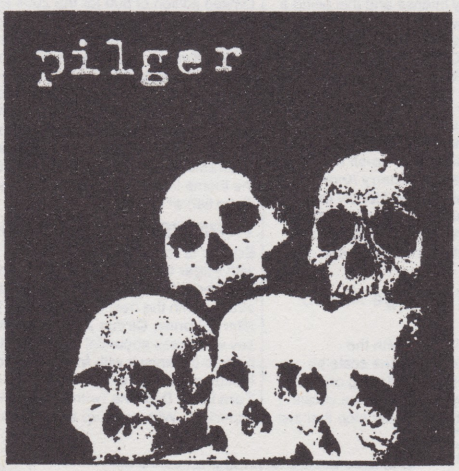
Well, intense is definitely the right word here! For some reason I thought this was a Polish band but they're Swedes though this is not your typical Swedish Dis malarkey. What you do get is a full-on cyclonic blitz of power and passion. This is ardent hardcore, almost melodic in parts, neatly crucifying the evils that make this world such a fucking mess (namely the state and corporate power) in three angry bursts. 💣💣💣 And guess who missed **E150's** only UK gig this year? Yes, that would have to be me. What a pisser. Anyhow, here's 6 tracks of politically charged thrash to make up for it. Not too dissimilar to **Sick Terror** this is a roaring juggernaut of a release crashing its way up the hardcore highway at breakneck speed. Maniacal vocals, akin to **Sin Apoyo** complimented by a sheer powerhouse of musicianship. Great lyrics, bringing the personal touch to topics such as war, work, education and homelessness. Unfortunately there's also a butchering of *'Ain't No Feeble Bastard'* so for that particular crime against humanity they lose a bomb! 💣💣💣💣 From *Thought Crime*, Thomas Franke, Boxhagener Str 22, 10245 Berlin, Germany

INTENT '…Double+' CD

Yet another band to come out of the ever-industrious soutHCoast scene, and these boys well and truly play a blinder with their debut CD. Melodic HC with positive lyrics that manage to avoid the pitfalls of self-aggrandising / self-pitying idiocy. Think **7 Seconds** in *'The Crew'* days with a splash or two of **411** and you're on the right track. With the addition of three live songs you also get a taste of the live experience. Intense yet with enough tunes to keep you hooked. Mandatory for purveyors of quality HC. From: *Suspect Device Records*, PO Box 295, Southampton, SO17 1LW, England or check **www.suspectdevicehq.co.uk** for more info… 💣💣💣💣

KONFRONTATION / SLICKS split EP

Two Swedish bands both new to me so let's put em through their paces and see what they're made of. **Konfontation** launch the proceedings and they can only be described as typical Swedish crust with no added frills. Shouty vocals, pummelling drums, obvious graduates from the school of **Wolfpack** – you know what to expect. All very well done and all, just don't imagine you'll get any surprise twists. **The Slicks** on the other hand are a different kettle of fish altogether, at least musically. Their two tracks are very early *Dischord*-sounding with a hint of punk n roll on the first song *'At A Kitchenmaid's Pay'* which is catchy as hell. By the time the second track kicks in things have turned a little more Rock – lots of solos and widdly bits but you need to own this if just for the first song alone. Good to see a split release where both bands aren't just carbon copies of each other – last I heard diversity never killed anyone! From *Not Enough Records*, Oskar Petersson, Tycho Brahes Gata 4, 415 17 Gbg, Sweden 💣💣 for **Konfrontation** and 💣💣💣 for **Slicks**.



KYLESA 'No Ending' EP

Wow, how good is this? Let's just say the title track is top of the league stuff – brutal, raging, heavy, yet somehow still melodic with a sludgy melancholic feel to it. Track two doesn't quite hit the dizzy heights of its predecessor but its still damned fine all the same. **Kylesa** contain ex- **Damad** folk within their ranks and for a guide to the ensuing rampage summon up if you will a mental image of **Nausea** slugging it out with **His Hero Is Gone** fuelled by an injection of stoner rock! Judging by the lyrical content it'd seem the band haven't exactly been overdosing on the happy pills which fits in with the over all brooding tone. An outright winner. From *Prank*, PO Box 410892, San Francisco, CA 94141-0892, U$A 💣💣💣💣💣

LAST UNDER THE SUN 'All Empires Crumble' CDEP

Strange things seem to have been happening in the kingdom of **Last Under The Sun**. Last I heard of them they were playing long, drawn out emo opuses and now it would seem they've been drinking from the fountains of street-punk and industrial! *'Fuck The Government'* (original title that!) kicks in with a hardcore crusty version of **Ministry** in their *'Psalm 69'* era and then descends into traditional modern hardcore. In fact it appears to be a bit all over the shop as the CD progresses, with the vocals ranging from what sounds like indie rock to standard plod, as favoured by **Poundaflesh** and their ilk. Lyrically things are sorted with a definite anti-government, anti-war stance being prominently displayed albeit in a somewhat overly simplistic and repetitive fashion. Actually the best bit for me was the feedback-laden 'hidden' track 5 where Davros, leader of the Daleks, does guest vocals! From *Iron Man Records*, PO Box 9121, Birmingham, B13 8AU, England 💣💣💣

LOS DOLARES / SIN APOYO split EP

With **Los Dolares** kicking things into the fray, we're greeted with melodic punk (a Venezuelan **Dog On a Rope** perhaps?) with basic song structure. Very sing-along and catchy. Musically similar to '82 era Oi (slow guitar making way for a rousing chorus of chanting and fist-waving), this could well take its cue from **Cockney Rejects** though the day I see evidence of such sound political commentary from Stinky Turner and co I will start up the **Barse** fan club! Lyrics deal with the fucked up notion of conscription and so-called friends exploiting each other in the name of punk – wankers, basically. Good stuff! Totally changing the tempo Chile's **Sin Apoyo** launch into full on brutal assault with some of the fastest singing I've ever heard. The vocals are pretty high pitched and you could be forgiven for thinking you've stumbled onto some Japanese crust masterpiece! While the melodic guitar is at odds with the frenetic screaming it works a treat and stops this being yet another slab of generic thrash, descending into an ending that gives a cheeky hint of **Metallica's** *'One'*. Absolutely amazing, totally passionate stuff with the full force of anger and disgust at this hate-filled world oozing through. Essential!! From *Depraved & Devilish*, Ingo Rohrer, Belfortstr. 26, 79098 Freiburg, Germany or try *Proof Distro* (see distro list) 💣💣💣💣and 💣💣💣💣💣 respectively.

MAKILADORAS s/t 10"

Ferocious crust with dominant female vocals, Holland's **Makiliadoras** certainly know how to thrash it up! The vocals in particular are very distinctive, gruff yet powerful with enough of a vocal range to stop things veering into monotonic shouting or screechy anarcho territory all set off by an intense wall of sound of pounding drums and searing guitars. Excellent! And this 10" comes with a smart booklet containing lyrics (squatting, the hypocrisy of laws, capitalism…) and some really cool graphics. I saw these live on tour with **Mihoen** and they fucking rocked! Check this out and blow those cobwebs away from your eardrums! Contact: *Makiladoras*, PO Box 752, 9700 AT Groningen, The Netherlands 💣💣💣💣

MIHOEN 'Tour Tape 2003' tape

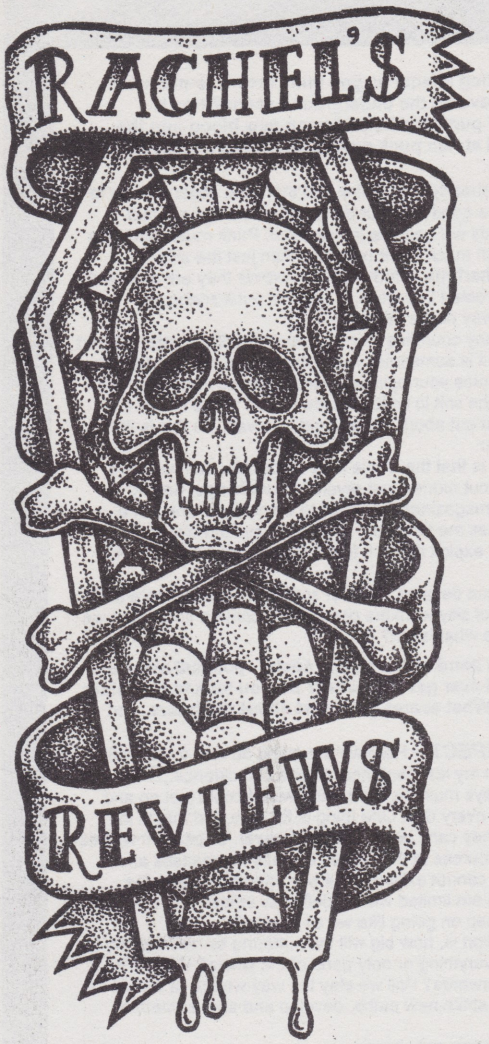
What we've got here is a compilation of the three split singles **Mihoen** have put out (with **Cockroach**, **The Container Crusties From Hell** and **Point Of Few**, respectively) as they've long since sold out. I reckon that's a dead sound idea and one that maybe a few more bands could replicate, especially when touring abroad. Anyway, as a live band **Mihoen** certainly didn't disappoint and having this tape is a good souvenir of a night of thrash mayhem! Dutch chaos at its best – thrashy as fuck with some intricate guitar parts preventing it from being gratuitous ear bleeding. Blending fast raucous noise with passion and politics, **Mihoen** conjure up an auditory amphitheatre of gladiatorial savagery. For reference points you could far worse than **Seein Red** and **Point Of Few**. Great! Check **www.roerbak-geweld.nl** for more info 💣💣💣💣

PHALANX s/t LP

I last sighted this lot on a 7" split with **Decrepit** and beyond that I've heard not a murmur. Until now that is and they're bursting back into the battle with a full-length offering. The cover alone sets this apart from your average political crust release – full colour, with the skulls being confined to the back! The next thing is that there's actual evidence of melody going on in there amongst the duelling (dual) guitars and throatily sung vocals. Not too dissimilar to **Born/Dead** or **Consume**, good solid crust focusing on the gloomy side of life with only a hint of hope for the future shining through. Comes with big poster and lyric booklet with lots of nice graphics. More info from No Options Records, 1221 28th Street, Oakland, CA 94608, U$A 💣💣💣

THE PHOENIX FOUNDATION 'We Need To Make Some Changes' MCD

Fuckin right you do… How I love it when bands make reviewing easier simply by virtue of their prophetic album titles! I've been informed that **The Phoenix Foundation** are one of the better **Husker Du** copyists but that means fuck all to me so I'd best judge them on their own merits. Unfortunately for them I find those "merits" to be very far and few between. Nicely played



Chip has gone in a huff this issue and won't mix the reviews together. Obviously this is because my witty and articulate opinions on fine quality music will make his ramblings about moronic Oi! look even more stupid. So if you are interested in intelligent and heavy music with a slant towards the anarcho / crust side of the punk spectrum, here is what I've got to say about the good stuff we've been sent. If you don't like what I've had to say about any of this, then don't complain – these are only the thoughts of one person, and anyway, if you don't want bad reviews, don't release crap records...

AFTERBIRTH / FILTHPACT split EP

A twin powerhouse of Scottish brutality. **Filthpact** kick it off and it's not too hard to guess what they sound like when they have a huge picture of cogs on the cover and call their side *'A Product Of The Daily Grind'*! Crusty mayhem with the vocals veering between searing shrieks and guttural growls. Songs include commentaries on work, celebrity and xenophobia. **Afterbirth** are comprised of ex-members of **Sawn Off**, **Beergut 100** and **Social Insecurity** and while more d-beat then **Filthpact** they can still create a stampede of crust chaos. The lyrics are pretty Dis – war, 9/11, self-destruction – you know what you're getting. This record is a mating of a gruntosaurus and a grindoceros yet there's enough energy to keep the 'generic' tag at bay. Pressed on fucker-heavy vinyl too. Contact **Filthpact**, c/o Dave Rowlands, 19 Albury Place, Aberdeen, AB11 6TQ, Scotland 📀📀📀each.

ARTHRITIC FOOT SOLDIERS 'Texas Idiot' CD

Despite the appalling name – something to do with skating I believe – this wasn't half as bad as I'd feared. This is pretty much your bog standard first demo punk rock. The singer sounds like early **Blitz** and they've incorporated the **Eastfield** guitar squeal for extra oddity value! A strange mixture of song topics taking in Bush, the god squad, skating and anorexia. The latter, *'Anorexic Princess of Pop'* is actually pretty funny. Not too bad at all. From Carl Arnfield, 23 Park Road, Adlington, Chorley, Lancs, PR7 4HZ, England 📀📀

AUSGEBOMBT 'Hellbomber' CD

With sleeve pictures of PVC clad nuns in gasmasks you could be forgiven for mistaking this as a pseudonymous **Terveet Kadet** release. What this is really is ex-members of Portland crust-meisters **Hellshock** and **Bloodspit Nights** raising an infernal racket of bludgeoning power. This is Scandi Dis in its rawest and purist incarnation inciting every adjective from the crust thesaurus. Brutal, raging, devastating...you name it it's appropriate here! Guess what they sing about? Well if I mention that the words 'death', 'blood' and 'war' feature prominently then you might just be able to figure it out! 100% metallic-driven ire. If you mourn the loss of **Anti Cimex** check this lot out. From *Hardcore Holocaust*, PO Box 26742, Richmond, VA 23261, U$A 📀📀📀📀

BIFF TANNEN 'You Suck' CD

Youthful hardcore straight out of the Isle Of Wight displaying a curious obsession with *Back To the Future*. 11 tracks of dual-vocalled basic HC, obviously greatly influenced by the legendary US bands of yore. Having heard their split 7" with **Pilger**, this demo is a something of a taster of what's to come. The recording quality leaves a little to be desired with the guitar sounding tinny and the bass being virtually non-existent but the obvious enthusiasm overrides that, making you want to find out more. Song topics include teachers, liars and, of course, *Back To The Future*. Decent enough as a demo but if you want to cut to the chase check out the split single. From *Red Crayon Records*, 2 Ratcliffe Avenue, Ryde, Isle Of Wight, PO33 3DN 📀📀📀

BOMBSTRIKE / LEGION 666 'Temple Of Blasphemy' EP

Picked this one up when **Bombstrike** played at the *1in 12 Club*. After enjoying their first 7" I was disappointed to find the **Bombstrike** side bears an uncanny resemblance to practically every other crust band that's ever emerged out of Sweden. **Skitsystem**, **Avskum**, a little bit of **M-Pati** thrown in for good measure. If you're searching for originality and imagination then I suggest you track down the awesome **Massick** (from Germany) and give this a miss but if you're just after yet more well played, heads-down-no-nonsense crust then this should meet your requirements. 📀📀 Now then, **Legion 666** are a tad different. Straight down the line full on METAL! Shameless, unadulterated reverence to the dark lord with no hint of irony! Good stuff! The lyrics are total class – more ridiculous than **Helloween** and **Tankard** combined! There's also a rendition of an old **Crude S.S** "tune" given an airing just for the hell of it, pardon the pun. Sounds like they got Mephistopholes and Baphomet in on vocal duty too! Info from **www.schizphrenicrex.com** 📀📀📀



COLONEL CRUMB 'A Childish Demonstration Of Bad Taste' demo CD

If **State Of Filth** had a vocalist with a penchant for fake American accents then the outcome would sound pretty much like this here demo and the aforementioned band offer a fair old indication into **Colonel Crumb's** lyrical style as well. Mid-paced thrashy hardcore with fuzzed out sing-a-bit-scream-a-bit vocals. Comprised of half of **CDS** and friends with recent addition of a second vocalist and a new bassist make these a better live proposition than this recording would suggest. However as a taster you could do far worse than checking out this little blighter. For info, e-mail **xyrmumx@hotmail.com** 📀📀

DAMAGE DEPOSIT 'Straight To The Bottom' EP

Visually this is a treat to behold. With a lovely silver n black pullout sleeve with great inner illustration and marbled grey vinyl it's a definite winner in the aesthetic stakes, and it would seem no expense was spared in making this look good. The first **Damage Deposit** 7" was a classic and this falls below par in comparison but judged on its own merits this is a fine slice of hardcore. Felix von Havoc's vocals are probably familiar to most having been in **Code 13** for years yet that's where the similarities between the two bands end. With **Youth Of Today** and **Uniform Choice** as reference points, musically **Damage Deposit** are entering '88 youth crew territory, though it has to be said the politics are way more sensible. No quasi-fascist brainwashed mentality here! There's also enough twists and turns to keep things exciting and with sorted lyrics this is good stuff. *'Make The Skynyrd Stop'* wins best-song-title-of-the-month award! From *Havoc Records*, PO Box 8585, Minneapolis, MN 55408, U$A 📀📀📀



DAMN DIRTY APES 'Wonder Of Woe' CDEP

There's no denying that the vocalist has a powerful battering ram of a voice, so quite why they digress in to **Toy Dolls** style lunacy is anyone's guess. Suspect lyrics about 'egg-eating rats' suggest this is a misguided attempt at comedy. Hmmm very wacky, I'm sure. A bit of an odd bugger to describe but the abundance of widdly guitars and deep-throated vocals indicate post-metal or alt-rock leanings. For me the best bits were the fucking about at the end and the incorporation of a bout of self-promotion for booking the band. In fact they earn an extra bomb for sheer audacity! From *Iron Man Records*, PO Box 9121, Birmingham, B13 8U, England 📀📀📀

DAS OATH s/t CD

Encountered these live once supporting **Drop Dead** and my god were they boring. Mediocre as fuck and so lifeless that I doubt a rocket launcher up their arses would've provoked a reaction. Purportedly "controversial" and "enfants terrible" yet this CD does little to sway my opinion. In all truthfulness this is technically inch perfect but where's the passion, the life, the enthusiasm? This sounds like **The Horror** at times with the vocal repetition trick of **John Holmes** but there's still something missing. I can't quite put my finger on it but its too squeaky-clean. Supposedly a super-group but somewhere down the line they forgot the vital ingredient of having a good time. Their promo sheet boasts of all the "cool" bands they've played with but that kind of crap means shit all to me. If a band were good in their own right why would I give a fuck who they've toured with? They also claim to sound like a blend of **Void, The Germs, Agnostic Front** and **Killing Joke** – ha ha in your dreams boys. Plenty of daft song titles no doubt trying to be clever / shocking yet no lyric sheet so you don't know what they're singing about. I, for one, don't care. Neither do I give a monkeys about whatever "classic" bands they were once in, it doesn't mean the music is anything less than sterile and tiresome with a shot of contrivance thrown in for good measure. Yawn! From *Dimmak Records*, PO Box 348, Hollywood, CA90078, U$A 📀

FLICK KNIVES AND SPLINTERS s/t CD

Hot on the heels of their very fine demo is this full-lengther filled with bile, rage and much spleen being vented. Pissed-off female vocals a la **Kat Bjelland** that will batter the fuck out of your aural apparatus. Imagine *Riot Grrl* grew up and learned to play its instruments, then this lot would be the end result. Cool stuff, if a little long – less is more where this sort of thing is concerned, but hopefully I'll catch them live at some point. No address, info from **www.flickknivesandsplinters.tk** 📀📀📀📀

THE FLUF 'The Crafty Squirrel' CDEP

Dear, oh dear. If this was sent to me in 6 months times when they'd all learned to play their instrument and developed the concept of timing then I might have made allowances for things under the guise of 'poor recording quality'. As it is they've recorded this way too early in their 'career' and the end result is shambolic. Ska is regularly mentioned in the song titles and I think this is what they're aiming for, albeit in its bastardised form of ska-punk. I also suspect that huge quantities of cannabis might also have come into play at some point. Hmm, stoner-ska? Not a concept I'd like to dwell on. You do get the impression that the band are all having fun; pity the listener can't say the same thing. Imagine an even worse version of **Scarperl** and you're almost there. Badly played, badly recorded - in fact just bad. Contact: *The Fluf*, Yeomans, 49 St James Street, South Petherton, Somerset, TA13 5BN 📀

FUCK HATE PROPAGANDA s/t EP

For those of you that missed out on the demo CD, and for record collector nerds everywhere, here you've got seven inches of vibrant blue n black splatter vinyl containing some of the most ferocious sounds in the UK punk scene today. Dual vocal tirades set against a backlash of aural terror of the kind that scares wild horses and children. And emo kids. At times there's a descent into jazzy twists that make this stand out in an often stale and redundant scene. If you want to sing along (is "sing" the right word in this context? I think not!) then its lyric sheets at the ready cos it's the only way you'll have a chance of deciphering what's afoot and therein you'll find dissections on the matters of work, sexism, the ghettoisation of punk...Comes in pull-out poster sleeve and there's a huge article on the pernicious nature of fascism. Its almost impossible to compare this to any other band but if the dulcet tones of **Narcosis** are too tame for you check this out. Not for the faint-hearted but it doesn't get much better than this. More info from **www.fuck-hate-propaganda.org** 📀📀📀📀

FUCK HATE PROPAGANDA / SICK TERROR Split EP

What's this? A right-on crusty band putting 2 birds on the sleeve, best call the PC Police! Now before any of you Oi boys get excited I'd best point out they're seagulls! Well, it made you read the review didn't it?! OK then, more angry thrash courtesy of Stoke's finest, whipping up a true tempest of audio terror. Music to feel the rage to, there's no chance of dilution here either in the music stakes or the handling of social ills. Domestic violence, consumerism and animal abuse all feel the full force of the wrath and disgruntlement of the **FHP** boys. With three singles released in the space of three months you've no escape so why bother putting up any resistance? 📀📀📀📀📀 Brazil's **Sick Terror** only add to the furore bringing in their own unique blend of velocity-fuelled mania. Screaming high-pitched vocals that practically rip your ears from your head with their sheer intensity rage along side a maelstrom of thrash fury, not unlike **Zanussi**. Clever lyrics deal with atheism, abusive relationships and blind acceptance plus a **Heresy** track gets ripped apart and given a new lease of life. Total class! Plus this comes on luminous yellow

Our music has developed from 3-chord-Punk to a ruder kind of offbeat with quite a bit of melody. I hope that we'll manage to make the 4th album sound a little bit different than the last one, so that we stick to our own style, but keep it interesting for the people and ourselves.
Sometimes we write songs by just jamming around, sometimes I bring a riff into the practice place and we develop a song out of this. The brass section is important here cause they often define the character of a song.



***HEADWOUND* – Do you think punk can be an effective tool of social change? Is it realistic to expect punk to be more than a musical subculture? Do you ever feel you are 'preaching to the converted'?**
NO RESPECT – I do think so cause I know that millions of people out there have been influenced by Punk. Of course Punk can also be nothing more than a phase in your life, something you live through and leave behind to start your career. Or a music that sounds good while you get drunk with your friends and nothing more.
But to me and many others it was an experience that had a big effect on our way of feeling and thinking, which made us more aware of politics and the things going on around us.
I do see for example that there are many young people showing up at our gigs, enjoying our music, reading the lyrics, even singing along. So I do experience myself that there is something we achieve, people listen to us and think about what we say, that is great and of course it has an influence on these folks. We sing about political changes, fighting the state and racism, enjoying life, falling in love, having to work...lots of things. It's great to have the opportunity to say things that people will hear and use for themselves in one way or another.
It is realistic to expect Punk to be more than just a musical subculture, but of course that's all it is in many aspects and to many people. Just look at all the commercial sides of it, the big bands and tours, even big firms promoting them. That's weird.
On the other hand we have to admit that bands like **NOFX** or **Green Day** have a huge influence on kids in the US and maybe they really make a difference by telling their fans to go and vote against Bush...Over here we have for example the **Toten Hosen** who play football stadiums and I like the idea more of 40 000 people listening to them than to Phil Collins.
It's a long story and it has many sides to it...
Preaching to the converted...no, I wouldn't say so. For one thing as I said there are many young kids listening to our music and they are on their way of understanding the world, of finding their place and way to cope with things. Even if older folks listen to us or come to a gig they might already know where they stand, but that doesn't matter, still they enjoy this evening or listening to our CD later on. It's not about preaching, it's about struggling on, having fun, all things that make life worthwhile.

***HEADWOUND* – You have several songs referring to the fight against fascism...how bad is the problem in your area? What tactics do you use to fight fascism? How do you stand on the use of violence against nazis? Do you get trouble at gigs with nazis, and have you had any in the past – how do you deal with it?**
NO RESPECT – As you know the growing fascism is a big problem in our reunified country, not only in the eastern parts. We had lots of trouble in our area in the 80's and early 90's, but we could solve them by plainly fighting the fuckers on the streets. There was no other way cause no one else would do it and the police sympathise(d) with the Nazis, that's easy to see. We were lucky around here because there were always enough people willing to take a stand and also quite a few really well organized antifascists.
There have been several attempts by the Nazis to regain the streets in our area, but until now we could prevent that. The big problem is that it becomes more and more everyday politics, they take part in elections, demonstrate, do whatever they like and the German state just sits and stares. It's fucking crazy, we even have Neo-nazis marching in German cities against Jewish synagogues and the courts say that this is their right. The democrats will never learn their lesson.
The use of violence is not an easy question because as a responsible human being I do not like violence at all in the first place, I rather wish we could all do without. That is not the case as long as there are people around who are aggressive, dumb as fuck (or worse: really smart), full of hate and racist thoughts and willing to kill you because you look or think different. These people have to be stopped, on a political level in our societies but also in our everyday lives.

SUBCULTURE

Another night, another town
Another club, another squat
Meeting comrades, meeting jerks
Rebels with and without a cause
Some people follow fashion
Others mean it serious
And wherever I go
My heart will always be
Right here
Subculture – 'til the end
Subculture – see you there my friend
Subculture – there'll always be
Subculture – people like you and me
My deepest respect goes out
To those who still hang on
Though hope is so low
And it makes me feel so proud
To be one of the few
Who see through the lies
And smell the shit
All the music and all the fun
Solidarity and dreams of revolution
We sure had our share
And we will never give up
We've got no gods, we have no masters
Never accepted society's rules
Empty bottles, broken dreams
Lots of tears and desperation
We sure had our share
And we never gave up
We sure had our share
And we're still around

***HEADWOUND* – What lasting effects do you think the mass-marketed MTV version of 'punk' will have on the underground scene? Has it introduced more kids to DIY punk and helped bring new blood into the scene? Or has it diluted and stolen punk culture and style, so that it means less now than it used to?**
NO RESPECT – As I already said I think that there are several sides to this story. I do think that a good effect of the mass media hype is that hopefully many young kids will become interested in Punk music and thus find out that there is much much more out there than just the silly millionaires like **Good Charlotte, Blink 182** or however they are all called. They might become interested in politics, in the DIY punk scene, in becoming active in one way or the other.
Looking around I see many countries in the world where the Punks are part of the opposition, where it is sometimes really dangerous to wear strange clothes and hair and to voice your opinion. Many comrades out there are active, trying to change the shit in which we are forced to live in and it is important that people find out about this and get involved. So this is the positive side of the matter.
The other side of course is that the whole MTV / Rockstar business is a load of bullshit, it's all about money, not revolution or change. Seeing mohawks and tattoos in magazines that used to demonise Punk just a couple of years ago makes me throw up. The whole system works this way: adopt a movement, exploit it, sell it to the masses and become rich. What a fuck – up.
I wonder how it is all gonna develop...will our societies become more and more moronic, made up of silly wankers or will there come a time when we will work together to save what is left?

***HEADWOUND* – As a band with a strong social / political message, do you believe the world will ever get any better? Do you look to the future with optimism or with fear? What scares you most about the future, and what keeps you motivated?**
NO RESPECT – Here we are going on with the question going with my last sentence, what a coincidence... I feel that there always must be hope, otherwise I could just go and get drunk every day. One thing is for sure and that is the fact that they can't go on like this forever. Capitalism wastes all the resources of the planet, exploits the masses and obviously cannot exist without war after war. Since the resources are limited we will definitely smash into a wall if we just keep on going like we do right now.
The question is, how big will the suffering be, will they try to destroy everything or only parts of the whole? What will come afterwards? Will we stay the way we are or will we learn and strike new paths, develop and start something better?
I have no idea, only hopes.
To be honest, I also have no choice. Even if I wanted to, I couldn't change myself and become a part of the crime. I hate this system, I think it is wrong and that's it. For a proof, all you have to do is look into the papers or turn on the news. So that's enough for motivation.
What scares me most is seeing all the total lunatics out there, may it be the ignorants in our countries or the USA killing for profit or may it be the religious fanatics bombing everyone who is not like them. This planet is a madhouse and that sure is scary.

***HEADWOUND* – If you had to pick three records, one film and one book that had most impact on your life, what would they be, and why?**
NO RESPECT – The records: **The Clash:** *'London Calling'*, **Iggy Pop:** *'Raw Power'*, **Crass:** *'Stations Of The Crass'*. They changed my life, that's why, and I still love 'em all.
The film would be *'The Life of Brian'*, cause I love the British humour, especially that of the *Pythons*. (One of my all time favourites is the whole *'Fawlty Towers'* stuff).
The book would be the writings of Kurt Tucholsky, he was a great author with a sharp political sense and a good humour in the 20's and 30's and he hated the *Social Democrats*, which I think is a very reasonable thing to do. He was forced to flee from Germany by the Nazis and he killed himself in the exile.



***HEADWOUND* – Last question – any parting words, good jokes, things you want to plug etc? And what plans do *No Respect* have for the future?**
NO RESPECT – Here is a joke I like... describing Europe to US-citizens someone said: in the European heaven all the cooks are French, the policemen are British, the lovers are Italians, the mechanics are Germans and all is organized by the Swiss.
In European hell all the cooks are British, the policemen are Germans, the lovers are Swiss, the mechanics are French and all is organized by the Italians.
Our plans for the future are a new CD next year, playing as many concerts as possible and trying to understand our girl friends.
Thanks for the interview, keep on keeping on, Chris

www.norespect-skapunk.de

NO RESPECT

No Respect from Germany play what you might call ska-punk, except there's infinitely more imagination and musical inventiveness than most bands that get that label. Their early stuff owed a lot to Two-tone but their most recent third CD shows a well-developed and totally unique take on the genre. They sing songs that are fiercely political and songs about everyday life that we can all relate to, with many of their more political songs taking a different and more intelligent view, rather than just empty sloganeering. Pretty much a perfect combination in fact, so here's the interview…

***HEADWOUND* – Can you introduce yourselves and what you do in the band? Have you been involved in bands before? Any other activities in the punk / HC scene? What do you do outside of the scene?**

NO RESPECT – Okay, there are 6 guys in the band, we play bass, drums, guitar, trumpet, sax and trombone.
My name is Chris and I play the guitar, write the lyrics and do some of the singing, usually the more aggressive stuff, together with Sauer, the drummer. The main singing is done by our bass player, Stevie, he is the one with the nice voice. The other 3 guys' names are Hans, Vokke and Mike. We are all rather different types of people, that really keeps it interesting and fun, I tell you.
We have all played in other bands before, mostly punk or hardcore stuff, Mike even played in a christian band when he was young, there are still some remote damages to see. Sauer and me are active in the punk and anti racist skinhead scene since the beginning of the 80's. Beside the band we wrote for different zines - music and football – and were very active in a place called *'Juzi'* in Göttingen, which many English bands will remember cause they played there and it is a great venue organized by the people themselves.
Outside the scene we are all busy working different jobs, we are rather old folks...around 35, I turned 40 last year. By now there are also 2 babies in the band, which makes touring a little bit more difficult, while on the other hand those little ones spread a lot of joy. Really cute little rockers.
So you see, the band is a side project beside the rest of our lives, but a very important one.



***HEADWOUND* – How, when and why did *No Respect* get together?**

NO RESPECT – We started out about 13 years ago, only Sauer and me are left-over from these old days. Stevie joined about 10 years ago and then we looked for a brass section, mostly because we got bored of playing the same sort of in-the-face-music all day long.
We began like all of us Punkers do – listened to the **Pistols**, the **Clash** and all the other great bastards, had a beer and grabbed an instrument.
The other reason for starting music of course was the fact that we were and are fed up with all the bullshit around us, so we felt we had something to say...well, rather to scream, back in those days.

***HEADWOUND* – How did each of you get into punk and what inspires you to stay involved?**

NO RESPECT – I can't speak too much for the others, but my story was a classic one: Punk swept over Germany at the end of the 70's and even reached the countryside. I was infected by listening to the "never mind the bollocks" for the first time. I got addicted and never left.
There was the music on the one side, all this energy, new stuff, a world out there to conquer. On the other hand there was also a lot of politics coming in, the 80's were a wild time in my country: Punk Rock, squatted houses, nuclear weapons and power plants, demonstrations against them everywhere and battles with the cops, conservatives taking over, Nazis marching again, all that shit.
Those are also the reasons for still being involved, I couldn't imagine living without this kind of music and I'm still angry every day at the state of things. Guess this will never change and I think it is good this way.

***HEADWOUND* – Can you tell us a bit about your local scene? What bands, venues, zines, distros, labels etc would you recommend checking out? What are the best and worst aspects of the punk / HC scene in your town?**

NO RESPECT – That's not an easy question, I'll try to keep it short and not start a scene report...
Göttingen is a rather small town, 120 000 inhabitants. There was an unbelievably active and political Punk scene here in the 80's, but these times have long gone and generations of more or less interesting people have come and gone.
The main place for gigs (Punk, Ska and all related stuff) still is the *Juzi*, bands from all over the world stop here and many of them come back cause they love the house. Another cool location is the *Theaterkeller*, they also put on some good shows in the meantime. To be honest, that's about it, there is a bigger and more commercial venue, the *Musa* and a few more or less cool clubs which put up shows.
Many bands are around, I'll just mention a few: **20 Years Of Hate** play Punk covers, they are funny. **Red With Anger** are more the plain Punk thing, they play catchy tunes with aggressive vocals. **Rogue Steady Orchestra** are playing Ska, Punk and Reggae with political lyrics, mostly in German. **Speedster 666** are crazy people making crazy music. There are many more, but I wouldn't know where to start or end.
Right now there are no zines being published in our town, but there is the *Mad Butcher* Label, which you might know, they are into anti fascist Punk and Ska from all over Europe and also other places like Canada and the US.
The best aspect is that there are still many people connected to the scene who are great folks, nice and active people with a heart. Things are changing, but we can still fight the nazis and stand our ground. That's good.
On the other hand my feeling towards some of the younger people is that they are too much apolitical, some of them even seem to listen to fascist music which is very common in Germany. Let me put it this way: they'll drink a beer with a Nazi and also with an antifascist Punk...
What I do like is the fact that there are also many young people in our city which might not be "punk as fuck", but listening to good music and thinking in the right directions. Göttingen is a city with lots of young folks, due to many schools and the big university.

***HEADWOUND* – Do you feel happiest in a studio or on a stage and how do they differ? How widely have *No Respect* toured? What have been your best and worst gig experiences? Any shocking tour stories to report?**

NO RESPECT – The best time is standing on a stage at a good gig, when the place is stuffed and sweat comes dripping off the walls. The studio is more like work, it's okay and the product is fun to have, but the 2 or 3 weeks in between are sometimes a pain in the ass.
We have by now toured most of Germany, we have also been to Switzerland, Italy, the Basque Country, France, Slovenia, Czech Republic, Austria...well, we have seen some parts of good old Europe.
The best experiences at gigs have been those that we'll never forget cause the crowd went mad and we met loads of nice people who gave us good food and places to sleep. Too many to mention here I'd say.
The worst stories are of course those of the opposite kind: no one shows up somewhere in Italy, cause no one bothered putting up a poster. Or the organizers of a concert happen to have a heavy drug problem and talk senseless bullshit all night while parts of the audience are so drunk that they fall asleep in the piss on the toilet floor.
The craziest places to spend the nights were those where we had to sleep besides different piles of dog poo or in an apartment where a few days before an old lady had died – really bizarre. Everything smelled, her stuff was everywhere and we felt so much out of place as you can imagine.

WE STAND ALONE

I can't believe my bloody eyes
Standing here with a couple of friends
Telling the nazis to get the fuck out
Of my town, my country, my life
Still wondering if I should laugh
Or keep on clenching my fists
I'm being harassed by the pigs
Thousands of them all around
They treat us like shit
And they push us around
This whole fucking city
Is under a siege
We stand alone
Where are you now
You better join in
Before its too late
The cops have a great time
While they're beating up my friends
A few democrats are marching
A million miles away
Shitting in their pants
While we stand alone
Against the fucked up politicians
The judges and the police force

***HEADWOUND* – What bands first inspired *No Respect* musically? How do you think your music has changed over the years and how do you see it progressing in the future? How do you go about writing songs – is it a collective process or the work of one person?**

NO RESPECT – There are loads of different bands which influenced us, mostly the old Punk stuff and *Two Tone* Ska. A band which impressed us much were **The Redskins**. They were a band with a message (even though we wouldn't agree with all their political opinions) and playing great music.
A band that influenced me a lot were good old **Crass**, I wouldn't say nowadays that they were right in all their statements, but at that time they really kicked ass and got me into thinking about anarchism, authority and the state.

participants live through. But preaching to the choir is the number one thing we want to avoid. Individual bands have their own individual messages, obviously. Insurgence seeks to reach out to those who have very little contact with the 'organized' Left, especially the ones who have been turned off from it. The label's mandate has always been to offer what the stagnant Left could never offer: a good time. Based on the principles of taking a stand and defending the traditional values of the scene, we've been carving out our own history while having a good time to boot. Some of the best anti-fascist activists come from the working classes. You're more likely to see these people at home in our ranks than with that of the trendy middle class Left. As far as building an alternative to the liberal Left, that can't come from a cultural basis alone. You need to build outside of that with a much wider scope.



***HEADWOUND* – Clearly anti-fascism is a core aspect of Insurgence. Can you give us a bit of background on the far-right in your area? Do they have any presence in local, regional or national government at all, or are they of the common bonehead variety? How much support do they get and how much active resistance? How have they changed over the years?**

***INSURGENCE* –** They're mainly of the garden bonehead variety. There are no organized parties or fascists elected into any level of government in this country. While this might be the phenomenon in Europe, the threat of fascism in North America comes in the form of mass movement or cadre organizing, often incorporating an anti-governmental stance. Toronto was a real hub of activity for the extreme-right at one point, but due to anti-fascist resistance and – to an equal extent – internal strife, they became a spent force. It takes constant vigilance to make sure it stays that way. In recent times there's been a resurgence of activity, but it's mostly the younger upstarts, lacking discipline and leadership. In other parts of the country, but mostly in the United States, the story is quite different. Liberal anti-racism is a contributing factor to the strength of the far-Right by not only fortifying their arguments, but often blocking opportunities for appropriate responses.



***HEADWOUND* – What tactics do you employ in the fight against fascism – do you rely more on non-confrontational methods (counter-propaganda etc) or do you apply street-level tactics (steel toe-cap etc). What are the relative merits of these two approaches in the context of your local situation? Do you advocate voting as a method of countering the extreme right? Any memorable anti-fascist war stories to recollect?**



***INSURGENCE* –** We're a record label. Not a fight club. But we do have our own security detachment that handles any 'issues' at events. As for the specific tactics employed to fight fascism, it would depend entirely on the situation. As already outlined, we're in the business of entertainment and communication. We'll always do all we can to educate and give slack to younger people who've fallen in on the wrong side of the political spectrum. But at the end of the day, we won't physically allow the presence of fascists to detract from the scene in any way. It's like gasoline and an open flame. If it occupies the same space, it's going off. They can stick to their backroom circle jerks and internet dating sites. We organize publicly and enjoy mainstream support.

As already mentioned, the far-right aren't involved with parliamentary politics in this country. If they were, it would require a range of tactics to counter them. Voting against them would of course be one of these tactics. Not an overall strategy per se, but a tactic nonetheless. If fascism began garnering votes at the polls, physical fights at the ballot boxes and demonstrations would ultimately achieve little. In much the same way *Insurgence* seeks to stem the flow of support for fascism in the music scene, opponents to this brand of organizing would need to battle for the hearts and minds of everyday people by going to where they live and winning them over one at a time.



***HEADWOUND* – Insurgence is obviously anti-fascist and pro-working class, but to what extent do you seek to promote a wider political agenda? Would you consider Insurgence to be a socialist / anarchist institution? Does the organisation of Insurgence itself reflect any of these principles? How much acceptance is there in Canada of left-wing or anarchist ideology and how much support do groups allied to these attract? What is the position of trade unions in Canada with regard to membership, effectiveness, reaction from the state etc?**

***INSURGENCE* –** Insurgence is anti-fascist and pro-working class with a progressive instinct, pure and simple. We produce and disseminate music and take a stand on anything that seeks to poison the pond we swim in. Beyond that, the various members and supporters of Insurgence have their own equally various views on things. It would be inappropriate to discuss all of these issues and accurately represent the label at the same time. Generally speaking though, the general feeling is that the Left (Capital 'L') have failed working class people. To become a serious force of change, it needs to constantly change and adapt to the real world and learn from the past, rather than live in it. **The Stage Bottles** on their most recent release, *'New Flag'* go a small distance in expressing this sentiment:

"Where is an opposition / With a new position / And an honest ambition? ... The Stars And Stripes / The Union Jack / Yellow stars on a red ground / Black, red and gold / A half moon on a green ground / A Christian cross / All these flags and emblems / Are already misused / There's no way back / The original meaning / Changed to the opposite / So we've got to get rid of it ... A colour for this / And a colour for that / One colour for everything / Mix up the best / Pick out the best / And - fuck the rest! ...We need a new flag..."

***HEADWOUND* – How has the Canadian public and the media reacted to the Bush administration and world events post 9/11? Was there much organised protest against the war in Iraq?**

***INSURGENCE* –** Canadian citizens mostly responded in much the same fashion as reasonable citizens in many other countries have. Unfortunately, on the outset of any crisis, it's only a small fraction of society that takes time out to read up on the goings-on behind the official version of events. Literally every day there was something incredibly damning slipping under the masses noses. Only in America does it take a trip to the cinema to turn the tide in public opinion. The Canadian populace generally isn't as easily whipped up into a fear-frenzy as they are south of the border, but that's just generally speaking and certainly not a permanent fixture. Major incidents of racial backlash occurred on this side of the border as well. As far as protest went, there was a strong showing but it seems demonstrations on their own result in very little. A lot of folks on those demonstrations actually believed that they could stop the war.

***HEADWOUND* – Obviously any political activity involves some risk of imprisonment – to what degree is this a risk to activists in Canada? Can you give us some insight into the prison system in Canada, and are there any groups working to support political (or other) prisoners? In the wider scheme of things, does locking people up for 'criminal' behaviour of any kind do any good, or genuinely deter them anyway?**

***INSURGENCE* –** Although some might suggest otherwise, we're not experts on prison-related issues. Activities deemed political by one viewpoint will always be deemed criminal by another, so prisons are naturally full of social prisoners; folks who might steal to survive and provide for their family while the real criminals in positions of influence get away with murder. Someone once said that to look inside a prison is like holding a mirror up to society. So, that's what it's like in there. The same criminal organizations that dominate the streets also hold sway inside. As far as rehabilitating people goes, it's hard to make that kind of progress when you've got a system functioning for anti-social elements in much the same fashion as it functions on the outside. It's just a change of scenery for some folks. For the most part, people fight for something if they believe it will serve their own personal best interests. As far as subscribing to politics goes, one signs on to improve one's own condition. The same goes for low-level crime. And the only real organized force in the most desperate working class communities is of a criminal nature.

***HEADWOUND* – Tell us the three records that have had the most impact on you (and you can't cheat and make them all Insurgence releases!) Also, what book, film and piece of artwork has made the most impact on you?**

***INSURGENCE* –** Can't speak for everyone, so here's what's keeping us going here at the label. Music-wise, we most appreciate: **Cromags** – *'Age Of Quarrel'* LP, **4 Promille** – *'Und ab'* CD, and anything by **Stout**. A few of us have read and appreciated: *'Young, Gifted and Black – The Story of Trojan Records'*. Film and artwork... I'm not so sure. Maybe we're a bit low-brow!

***HEADWOUND* – Final question – any parting words, pearls of wisdom, things you want to plug etc? What are Insurgence's future plans? And this interview has been full of heavy politics, so lighten the mood with a crude joke or something to finish off...**

***INSURGENCE* –** We want to invite folks to have a few drinks with us on our 5th Anniversary coming up in 2005. We're having a massive party at the end of April and we'll be having **The Oppressed** over to play for us on that. Cheers!

A joke, eh? Here's one, but it isn't very funny:

Q: What did one record label say to the other record label?

A: NO FUCKING TRADES!

Thanks for the interview and keep up the great work with the zine. Keep the faith - INSURGENCE

INSURGENCE RECORDS, 2 BLOOR ST. W. SUITE 100-184, TORONTO, ONTARIO, M4W 3E2, CANADA

http://www.insurgence.net

I've been picking up stuff on *Insurgence Records* for the last couple of years, and everything they've put out seems to be either very good or fucking excellent. A look at the bands they've released should give you some idea... from well-known characters like **Stage Bottles** and **Angelic Upstarts** (and even **The Oppressed** coming soon!!!) to less famous but equally great bands like **Fighting Chance** and **Fate 2 Hate**. Their politics is ultra-sorted and they seem to have a really strong work-ethic behind the label as well. Clearly great interview fodder, so here's what they have to say for themselves...



***HEADWOUND* – Introduce yourselves... who is involved in Insurgence? When did you start up the label and why? What other punk scene activities are you involved in and what do you do outside of the scene?**

***INSURGENCE* –** Hello, England! *Insurgence Records* is based around an ever-growing crew of people in the skinhead and hardcore circuit that work to produce quality releases for quality bands that we believe in. We're based in Toronto, Canada but we have people involved who are active in other regions. We started the label in the year 2000 with the intention of creating an alternative to stagnating aspects of the local scene. The skinhead scene was thoroughly infected with far-right politics and our aim was to throw some common sense into the fray. Initially, we sought to import the influence of bands from abroad. But before long we began cultivating our own roster of bands and focus mainly on that. While there are many people contributing to the life of the label, we all work full time jobs elsewhere to pay the bills.



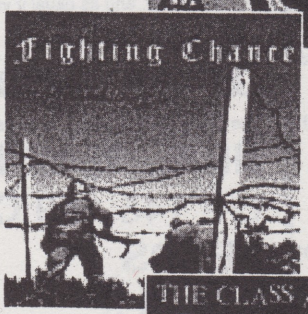
***HEADWOUND* – How did you get involved in punk in the first place and what inspires you to stay involved?**

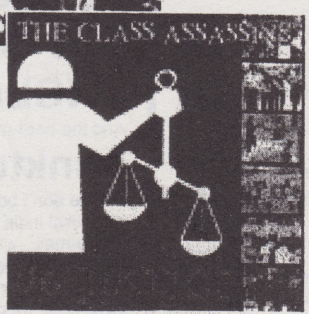
***INSURGENCE* –** It's likely the music that gets most folks interested in the first place. The people we've met and the friendships we've made keep us involved.

***HEADWOUND* – Can you tell us a bit about the Toronto scene? What bands, venues, zines, distros, labels etc would you recommend checking out? What are the best and worst aspects of the punk / HC scene in your town?**

***INSURGENCE* –** There are many great things about the scene here. Aside from what we have going on, there are some good hardcore bands like **No Warning**, **Fucked Up** and **Kill Decibel**. Good punk bands like **The Fallout**, **Action**, and **The G-Men**. Plenty of decent venues and a handful of great promoters definitely make the difference in this town. And the pub and DJ cultures are solid as well. The best aspect of the scene we're involved in has to be the links Toronto has with other cities. Prior to organizing things through *Insurgence*, travelling to places like Montreal or hosting bands from other regions would be unheard of for us. The worst aspect of the scene, especially in skinhead circles, is the influx of ignorant young suburbanites, dabbling in right-wing nonsense on message-boards for a few months and then abandoning the scene, although not before doing a hatchet job on it. That's the internet generation for you. Then again, that's not really a problem with the scene itself... these idiots haven't properly served any time in it.







***HEADWOUND* – Can you give us an idea of the day-to-day running of Insurgence? What volume of orders etc do you get? Do you have a regular retail outlet in Toronto? How do you shift the bulk of your releases? I notice your name alludes to 'records & publishing' – what are your publishing activities?**

***INSURGENCE* –** We focus on our strengths and rely mostly on our own resources, as far as selling the product goes. The problem nowadays is clearly one of over-saturation. There's too much music out there for record stores or distributors to possibly push it all. It takes a certain edge to break through. But we don't really base anything we do too seriously on that. We produce what we want to produce because fans of the label appreciate it, not in adherence to shallow market trends. We're also in this line of work because we want to target the casual or passive support of fascist music enterprises and wean them over to our side. If 4 out of 5 disenfranchised angry white kids are voting for these assholes with their wallets, we'd like to see that ratio turned over.

We haven't done much in the way of publishing, as far as the term relates to music. But we've actually produced some print material in the past. It's probably noteworthy to mention a pamphlet we carried for a local anti-fascist group called: *'The Militant Tradition – Commemorating Canadian Volunteers in the Spanish Civil War'*. We'll send you one.

***HEADWOUND* – Can you explain how you promote Insurgence, as you seem very pro-active in this regard? Also, can you explain what internships involve as its not a concept we see in this country?**

***INSURGENCE* –** We're constantly active and we work our asses off. Shameless promotion is the order of business and any press is good press! Well, mostly. Internships are typically an arrangement whereby students or anyone hoping to get a leg up in the music biz work in an unpaid part-time capacity for industry experience or credit towards a college course. We are currently looking for interns ourselves, but it's a little different with us. We take on individuals who have a vested interest in the work we do for the reasons we do it, as well as demonstrating a passion for the music. So instead of hiring someone for a job we look at it as drafting new blood into our crew.

***HEADWOUND* – What qualities do you look for in a band when considering them for a release? You seem to focus on streetpunk and Hardcore, but would you consider releasing a band from a different genre, say if their message or attitude fitted in with Insurgence? Do you tend to approach bands you want to work with or vice versa?**

***INSURGENCE* –** We do what we know and that will never change. Although there's certainly a range within the broad categories you mention, we focus on producing good and hard music. We don't colour outside of the lines in that respect. Even if we realize something will be financially successful. If it ain't our kind of music, we simply can't get behind it. On the other hand, we're equally uninterested in propaganda bands that read like books on tape and sound like garbage. The music's gotta be good, otherwise who's going to listen? On top of all that, everyone appreciates a hard-working band. If you're in a band and being in a band ain't your main passion, it shows. To be brief, the more ambitious the band is, the more likely we'll be to bust our asses to make sure they're supported with matched ambition.
If we don't already know the bands personally before we work with them, the contacts we make just seem to work out naturally. Of course the internet certainly helps when it comes to contacting people living far afield. Geography in North America poses more problems than it might in England!

***HEADWOUND* – How do you think the Internet has changed the punk scene? Judging by your website, I assume its important in running Insurgence? Aside from the practical benefits, do you feel it's had some negative effects as well (bullshit arguments on message boards for example)? I notice you don't accept demos on MP3 format – is this to stop unwanted barrages of shit bands, or do you get wistful for the good old days of demo tapes?**

***INSURGENCE* –** Your assumptions are all correct! All said, after four and half years we've finally given in and installed a message board. We hope it will grow and serve as a useful resource and communication post for *Insurgence* supporters.

***HEADWOUND* – *Insurgence* releases seem to have a fair amount of effort put into the graphics and visual aspects of the product. Is the design work done in-house? How important do you feel the look of a record is?**

***INSURGENCE* –** For us, the immediate look of the product is as important as what's contained within. So we definitely try to pull out all the stops in the artwork department. It's all done in-house. For somewhat the same reason, we stubbornly insist on producing vinyl editions for our more hardworking bands to sell on the road. Vinyl is not so popular in North America, but we like to issue it anyways. A proper record label has to actually make records, right?

***HEADWOUND* – Do you feel punk / HC can be a tool of social change in itself? Or can it only serve to inspire a handful of people in their political activities? Is it realistic to expect punk to be more than a youth cult? What are your thoughts on the old 'preaching to the converted' argument? And in pushing the political aspect of punk to the forefront, are we in danger of overlooking the basics, like fast, loud music and having a laugh?**

***INSURGENCE* –** Music can certainly be a soundtrack to struggle. As a subculture worth fighting for, the music of that cult inevitably reflects the times and the events its



A CHIP ON MY SHOULDER AND A PINT IN MY HAND...

It's been bloody ages since our last issue, so apologies to various bands and labels who've sent us stuff. We haven't given up though, so you're not rid of us yet.

Not that there's any reason to explain our laxity, but for anyone who might be curious, we've both started new jobs and Rachel is doing a part-time degree as well. Add the factors of a five-year old child, two delinquent dogs and my tendency to spend a lot of my free time pissed, and that's why this took us ten months to put together. Our initial claim that *Headwound* was going to be quarterly now looks even more absurd!

So it ended up a split issue, with *Bald Cactus*... that'll amuse a few people I bet. Yeah, the Leeds PC mafia join forces, I can already predict the reviews.

Not a great deal of interest to report on the *Punktured* gigs front. We finally jacked in putting on gigs after the *Punx Picnic*, which, chiefly as a result of my incompetence, descended into farce on the Sunday. Fuck-ups about the timing (my fault entirely) meant two bands didn't end up playing, which was as embarrassing for me as it was infuriating for them no doubt. We'd been having lower turn-outs for ages and the whole thing was becoming a chore. Organising gigs out of some vague sense of duty completely defeats the point of doing them, so that's the end of it. We're helping out with other people's gigs a bit, including the short **Inadaptats** tour in March, and the itch might return one day... but for now I'm glad to be rid of the obligation.

There's been a fair bit on in Leeds over the last few months, but I'm starting to think the Leeds bubble has burst. There's less and less gigs happening in the local scene that interest me. There's no point whinging about it, since these things are cyclical and I always thought the whole 'cool' factor of the Leeds scene was a shower of crap anyway. Now hopefully the posing and pretension will fuck off and we might start to see people (gasp!) having a laugh, dancing at gigs, or maybe taking an interest in the politics behind the music. Fat fucking chance of that. I'll stop this now before I go into full-on skeptic mode...

Been to a few good away gigs though. The Stig memorial gig in London was good, although the venue was a complete joke, with shit sound, £3.20 a pint and the Waffen SS on the door. Didn't stop it being a great night though, and the sight of Stig's dad and son on stage during the **Icons** set was really touching. The evening might have been improved by me not staggering round the stage pissed out of my head during the last few **Oppressed** songs... but hell, it was the **Oppressed**, and I've waited years to see them, so I had to do something memorable.

I also went down to *Anarchist Bookfair* in London last November, which in a change from previous years, actually saw me buying some books instead of spending absolutely all my money on beer. I had a great time, went to a gig afterwards at the *Poison Depot* in Hackney and got hauled off the bus by coppers on the way back for tormenting some tory student types. But then, my attitude to visiting London has always been that it's really a huge adventure playground for drunken northerners and if its residents can't appreciate that, they can just fuck off.

And to top it all, we went to Catalonia for a massive gig celebrating the 5th birthday of the *Partisano* shop in Girona (imagine *Out Of Step* or *All Ages*, but more Oi!-focussed...) I was in paradise... the gig was huge with 2600 paying in, and I got see some amazing bands, including **Opcio K-95** and **Kop** (playing as **La Konflikt Band** with guest vocalists as their singer Juanra is currently in prison for anti-fascist stuff). The town itself is seemingly inhabited entirely by SHARP skinheads, and the pubs stay open all night selling dirt cheap beer. Fuck England, I'm gonna move there!

I also went hunt-sabbing a couple of times, which is the first time in years I've been out. A bit tiring, but a good laugh with some eventful episodes of bumpkin-baiting. Not quite a return to the glory days of Leeds sabs, and the absence of cheap lager and a **Hardskin** & **'Sparrer** tape meant it wasn't as much of a laugh, but I'm glad I squeezed in a couple of days out before the three-eyed menace gets its pastime banned for good. Now the fun <u>really</u> starts! Hopefully we'll get some more news footage of Met coppers and *Cunt-ryside Alliance* inbreeds knocking seven bells out of each other in London again. Best thing on TV in years...I could watch that stuff all day!

Anyway, our next issue should be out by the end of 2005, but we're currently thinking of making it a bit smaller and more regular as ten-month gaps between issues are a bit of a poor show. Maybe half the size and twice as regular... For now, I hope you enjoy this issue, and as usual if you don't like it, I don't give a toss, and you can get fucked.

CHIP (February 2005)

CHIP'S SOUNDTRACK WAS THUS...

Radio 4 (the station, not the shit band...), The Oppressed, The Prowlers, Opcio K-95, The Epoxies, Non Servium, Oxymoron, Stage Bottles, New Model Army, The Whisky Priests, Dead Stop, 4 Skins, Hudson Falcons, Suspenders, Oi! The Arrase, Final Four, The Porters, Angelic Upstarts, Frontkick, Brigada Flores Magon, Oi Polloi, Attila The Stockbroker / Barnstormer, Haymaker, Blaggers, Negu Gorriak, Skalariak, A.P.A., Men They Couldn't Hang, Alone In A Crowd, Killing Joke, Inadaptats, No Good Heroes, Carter USM, Short 'n' Curlies, Kop, Nailed Down, Speereth, Infa Riot, The Bruisers, Class Assassins, Terminus, The Templars, Fate 2 Hate, Scrapy, Negative Approach, Spithead, Anti-Heroes, Fear, Newtown Grunts, Iron Cross...and the stuff in my review section obviously

WANTED LIST

ONE WAY SYSTEM – *'Give Us A Future'* 7"
THE OPPRESSED – *'54321'* & *'They Think It's All Over'* EPs and split EP with **The Fatskins**
NO CHOICE – *'Sadist's Dream'* 7"
ANTHRAX – *'State Of Euphoria'* picture disc LP
OPCIO K-95 / BRIGADA FLORES MAGON split EP on *Mad Butcher Records*
THE TEMPLARS – Split EPs with **Lower Class Brats, P38** and **Stomper 98**
NEW MODEL ARMY – *'The Price'*, *'51st State'*, *'Brave New World'* and *'Poison Street'* 12" singles, *'Great Expectations'* 7" and *'Better Than Them'* double 7"
Pretty much any vinyl by **THE MEN THEY COULDN'T HANG**

If you have any of the above in decent condition and you'd be prepared to sell for a non-piss-taking price, get in touch with details. Cheers to people who came up with the goods last time.

BEST BANDS WE'VE SEEN LIVE RECENTLY INCLUDE...

Tragedy, Knife Fight, Dead Stop, Bickle's Cab, Hero Dishonest, See You In Hell – various gigs at the *1 In 12 Club*, Bradford...
The Daghdha, Greenland Whalefishers, APB, Forced Entry, J*A*N feat UDSSR, Indicator, Narcotix, H8 Target – various gigs at *The Primrose*, Leeds...
Endstand – random house gig in Leeds 6...
Four Letter Word – *The Works Skatepark*, Leeds...
The Splitters, Annihilation Time, Pilger, APB, Narcosis, Avskum – various gigs at *The Fenton*, Leeds...
Freaks Union, Mihoen, Makiladoras – *The Cardigan Arms*, Leeds...
7 Seconds, Hardskin – *Joseph's Well*, Leeds...
The Oppressed, The Restarts – *The Forum*, London...
Opcio K-95, Betagarri, Obprint Pas, Kop – *Partisano* festival, Girona, Catalonia...

AND THE WORST???...

Sham 69 – *Metropolitan University*, Leeds... what possessed me to spend thirteen quid on this abomination? The abundance of dickheads in the audience, the crap half-empty venue, Pursey flouncing around like a ballet dancer... I mean they can still crank out the classics, but I'd have had a better time putting thirteen quid's worth of **Sham** songs on *The Fenton* jukebox and getting bladdered with me mates in a decent pub. Never again...

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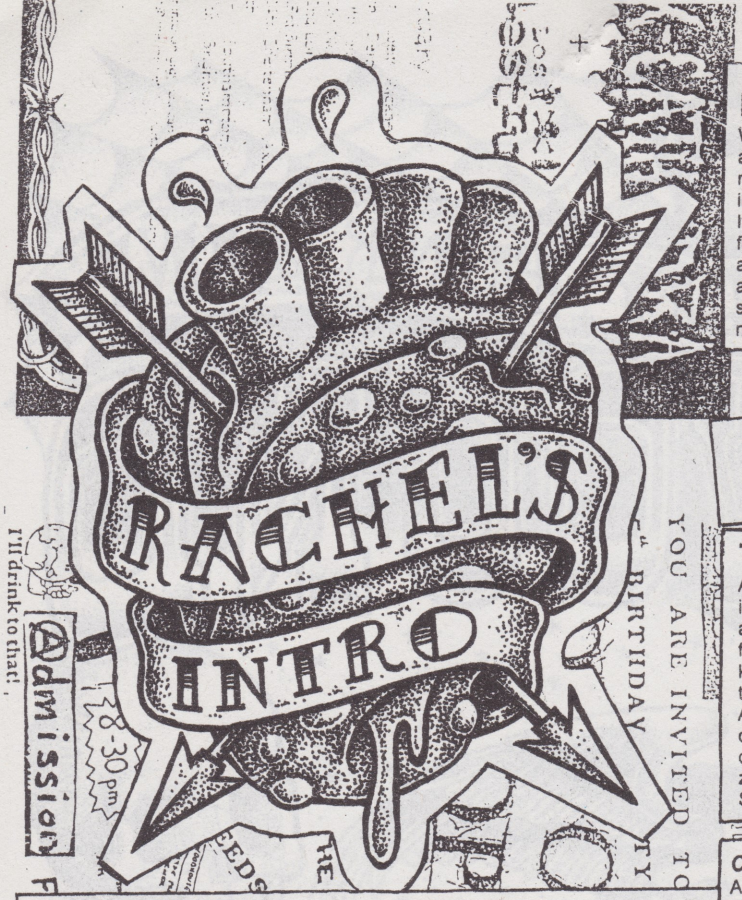
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And the nerd-mail address is thus:

punkturedleeds@yahoo.co.uk

Please don't bother sending any unsolicited e-mails asking us to put on your diabolical indie band, or any other dubious crap either. Less spam in punk! Anyway, fuck e-mail...why not reacquaint yourself with pen and paper, its much more personal and it helps keep the likes of Mr Cactus in a job. Any hate-mail, flattery, naked photographs or blank cheques are welcome, don't bother sending any submissions or adverts as we don't really do them, although we'll happily mention any news etc you might have. Especially don't send us poetry, as unlike many other zines, we're not impressed by bad sub-GCSE verse and we'll just laugh at it, then throw it away. If you're locked up in a European prison, let us know and we'll happily send you free copies in, although at the moment we couldn't afford the rip-off postage costs involved in sending loads of copies to US inmates, and since US zine culture seems to cater pretty well for US inmates, we don't feel our services are strictly required in that arena, although we'll respond to letters of course.



PUNKTURED ZINE DISTRO...

We're doing a small zine distro now, if you got this zine by post, you'll no doubt have a list enclosed. If not, write or preferably e-mail for a list of what we have. At the moment it's largely punk zines and some political stuff, and we plan on moving more in that direction.

If you do a zine and want to trade copies, we'll take five or ten of your zine on a one-for-one basis. If we know you already, we've probably asked you, if not get in touch and we'll sort something out. It does help a lot in shifting your zine to a wider audience if you put it on reliable distros, and also taking zines from other places to sell around your local gigs gives your home crowd some new reading matter they may not have encountered before, so it is worth doing.

This zine is £1.00 or local equivalent in person, or £1.50 / $3.00 / €2.50 post-paid if you're ordering from abroad. Trades with other zines are more than welcome.

TAPE-TRADING IS STILL COOL AS FUCK...

As usual, we've done a comp tape with tracks from the bands interviewed in this issue and the highlights of what we've reviewed as well. If you want a copy, send us a comp tape of your own in trade, preferably with some new and interesting bands from your local area. If you want, we're happy to do you a custom tape, just let us know what you're into... so if you're allergic to grunting crusties, Chip will do the taping, and if you can't stand plodding streetpunk, Rachel will do it.

As we've moaned about at great length in the past, trading tapes is a great way of discovering new bands but nobody seems to bother doing it anymore. So this is like our way of trying to encourage people to get back into it, and we found at least one zine recently (*Sharpshooter*) that is doing the same thing... good stuff.

Send your comp tapes to usual zine address...

CHEERS TO THE CO-CONSPIRATORS...

Andy Cactus, Ferran, Nikki, all the interview victims and nice folk who sent us review stuff.

CLAWS OUT TIME!

"Every five years everyone over eighteen, unless of course you're homeless, mad, in prison or the Queen, gets the opportunity to participate..." (*Fuck the Right To Vote* - **Spithead**)

So it's that time when the people who've moaned about that cunt Tony Blair for the last five years waste half an hour of their lives voting the fucker back in. There's absolutely no point getting into the voting versus not-voting debate, everyone knows the issues and it's been done to death. But its sickening to watch how the media machine kicks in and the actual important issues of the last government i.e. the war and Europe are suddenly shoved on to the back-burner because basically all the power-mad fuckers agree so out of the blue there's a load of controversy being whipped up about Gypsies and abortion as if it's the Deep South.

Writing as a Gypsy myself I am obviously outraged by the naked racism of defining an ethnic group (defined as a separate group under the 1976 Race Relations Act) via the Tory tabloid right-wing conspiracy. The Sun today had a headline that read something like 'War On Gypsies' (I'm not a scab so I wouldn't pay money to buy that filthy shitrag) – the last time someone declared war on Gypsies it was a certain small Austrian with a penchant for invading other countries which culminated in 500,000 Roma being tortured and gassed in Belsen and Auschwitz. Which is no different to The Sun and cohorts declaring 'War On Jews' although The Mail would know a lot about that having unapologetically supported Mosley in the 1930s.

The last acceptable form of racism in British society is anti-Gypsyism. Councils duty to provide sites for Travellers (under the Caravan Sites Act, 1968) was repealed in the Criminal Justice and Public Order Act, 1994 introduced by then Home Secretary Michael Howard, the same bastard currently using Gypsies as an electoral scapegoat and standing on a platform that includes curtailing the rights of Travellers to live on land they legally own. When Howard starts talking about repealing the Human Rights Act to effect this you can't help reflecting on Thatcher's 1979 victory where she undermined the popularity of the, then prominent, National Front by stealing half their policies. So, to all the people who've dismissed the BNP as an electoral irrelevance, the knock-on effect of allowing far-right scum a voice in politics is clear to see. It allows the mainstream right to adopt extremist policies while still looking comparatively moderate. All of which is ironic considering that Michael Howard's parents entered this country as refugees escaping persecution in World War Two.

And not content with lynching ethnic minorities another redneck hobbyhorse has been dragged out of nowhere into the political agenda...abortion. It starts with wealthy, religious men deciding what a woman should be able to do with her body and it ends with abortion doctors being shot, unwanted children being born into the world and women's lives being fucked up. Is it any coincidence that an issue which has never been raised in any form in British politics for decades is suddenly dragged into the political arena at a time when most of those standing for office are keen for us to forget how enthusiastic they were for our taxes to get spent on bombs to slaughter Iraqi women and children? I'd hope the issues surrounding this are obvious to anyone reading this but if they're not then you're welcome to write us a letters and we'll rip your arguments to shreds...

So – vote if you want to but the choice of New Labour war criminal or Conservative proto-nazi hardly inspires me to waste half an hour.

Well, now I've got that off my chest its on with the zineage. We might have had a ten months gap but its still political, still ranting and fuck you if you don't like it...

RACHEL – March 2005

NEWS, GOSSIP & ASSORTED OTHER SHITE...

Latest craze for good Leeds bands is... splitting up! **CDS** called it a day in November and **Indicator** knocked it on the head in December. In both cases, members are continuing with other stuff, but I hope this isn't the start of some trend...

Reason To Believe zine is also finished now, having continued for a while as a website, which leaves a huge gap in UK zinedom, especially now that *Fracture* is gone too.

Riot / Clone are changing their name to **Refuse / All** following the departure of singer Dave Floyd to foreign shores.

The new **Hardskin** album is out now, with a CD release on *TKO* and *Household Name*, and local label *Hermit Records* have done a nice coloured vinyl pressing, contact then via *Out Of Step* for a copy.

Leeds venues still leave a lot to be desired, but one ray of hope is the new promoters for *The Fenton*. Jase Kilvo (ex *RTB* editor) and Mez from **CDS** are running the gigs there now, and have already booked **Deadline** for February, amongst others. I'm optimistic... e-mail **xyrmumx@hotmail.com** for more info.

On the subject of Mez, the funniest / most stupid thing I've seen in ages was an american HC band called **My Revenge**. In some bizarre expression of gratitude for his efforts in sorting out their UK tour, three of them went home to the U$A sporting fresh 'MEZ' tattoos...

An american nazi record label called *'Panzerfaust'* is on a recruiting drive and have pressed up thousands of CDs of white power crap (retarded pub-metal I expect) like **Brutal Attack, Max Resist** etc, to give out to teenagers, at schools and via direct mailing. The title of this abomination is *'Project Schoolyard'*...Yes its fucking pathetic, but its also quite scary, and by portraying their 'music' as rebel songs for disaffected white youth, they stand some chance of picking up recruits. Wankers. Anyway, all-round good guys *Insurgence Records* are countering this with a DIY version called *'Project Boneyard'*, basically putting up a burn-it-yourself comp CD of anti-fascist (and musically superior!) streetpunk and HC bands that you can download from their website, so people can give these out in the same areas the scum are targeting. The whole scenario is confined to the U$A, but *Insurgence's* efforts are well worth support, and lets hope the fash over here don't start getting ideas...mind you, local bonehead Tony White recently got six months for giving out *C18* stickers to schoolkids, and lurking around school gates flogging copies of *Bulldog* and trying to pick up underage boys wasn't exactly unheard of with English fash in the recent past... check the **www.insurgence.net** for more info

And a couple of Rot In Hell's... Reagan died, ha ha ha! I hope the U$ proles had a good party on the back of that glorious news. Less high-profile but even more despicable, Richard Butler, founder of US nazi organisation *Aryan Nations* also finally croaked recently at the age of 86, having been bankrupted in a $6.3 million law suit by the *Southern Poverty Law Centre*. Shame he hung on as long as he did, but at least the fucker is dead now...

RACHEL'S SOUNDTRACK...

Intolerance, Hachazo, Inadaptas, Pop Will Eat Itself, Catharsis, Bickle's Cab, Left For Dead, Martyrdod, Ambulance, Liberty, Illidad, Automnia, Tropieza, Another Oppressive System, New Model Army, Opcio K-95, Kop, Speereth, Damad, Kylesa, Sick Terror, Mihoen, Los Crudos

HEAD WOUND

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